



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

METALLICA

HARDWIRED...TO SELF-DESTRUCT



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Words and Music by James Hetfield and Lars Ulrich

B5 B \flat 5 E5

*Gtr. 1 (dist.)

*Doubled throughout

**Chord symbols reflect implied harmony.

The first system of musical notation for 'The Wind' is in G major (one sharp) and 4/4 time. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth notes, with a repeat sign after the first four measures. The bass staff contains a simple accompaniment of eighth notes. Above the treble staff, the notes B5, Bb5, E5, Bb5, A5, and E5 are written. Below the bass staff, the notes are 0 0 0 0 0 0 0 0 0 0 0 0.

A5 B5 Bb5 A5 G5 A5 Bb5 A5 G5 A5 E5 B5 Bb5 N.C.

7 5 9 7 8 6 8 6 7 5 3 5 6 5 3 5 2 0 2 9 7 8 6

E5 B5 Bb5 E5 Bb5 A5 E5 G5 A5 Bb5 A5 G5 A5 E5 B5 Bb5 E5 Bb5

Rhy. Fig. 1

P.M. -----| P.M. -----| P.M. -| P.M. -----| P.M. -----|

0 0 0 0 0 0 7 8 0 0 0 0 0 8 7 5 0 0 3 5 6 5 3 5 0 0 0 0 0 0 7 8 0 0 0 0 0 8

A5 E5 G5 A5 Bb5 A5 G5 A5 E5 B5 Bb5 E5 Bb5 A5 E5 G5 A5 Bb5 A5 G5 A5

 P.M. - 4 P.M. ----- 4 P.M. ----- 4 P.M. - 4
 7 5 0 0 3 5 6 5 3 5 0 0 0 0 0 9 7 8 6 0 0 0 0 0 8 6 7 5 0 0 3 5 6 5 3 5

E5 B5 Bb5 E5 Bb5 A5 E5 G5 A5 Bb5 A5 G5 A5

End Rhy. Fig. 1

P.M. - - - - - | P.M. - - - - - | P.M. - - | V. - - - - - | V. - - - - - | V. - - - - - | V. - - - - - |

0 0 0 0 0 0 7 6 0 0 0 0 0 6 7 5 0 0 3 5 6 5 3 5 7 5 7 5 7 5 7 5

Verse

E5 B5 B♭5 E5 B♭5 A5 E5

1. In the name of des - per - a - tion. _____
2. On the way to par - a - noi - a. _____

P.M. -----| P.M. -----| P.M. -----|

0 0 0 0 0 7 8 6 0 0 0 0 8 6 | 7 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

[illegible]

B5 Bb5 E5 Bb5 A5 E5

In the name of all cre - a - tion
On the way to great des - troy - er,

P.M.-----4 P.M.-----4 P.M.-----4

0 0 0 0 0 7 8 0 0 0 0 8 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B5 Bb5 E5 Bb5 A5 E5 G5 A5 Bb5 A5 G5 A5

gone in - sane.
doom de - sign.

P.M.-----4 P.M.-----4 P.M.-----4

0 0 0 0 0 7 8 0 0 0 0 8 7 0 0 3 5 6 5 3 5

Chorus
A5 Bb5 F5/C A5 Bb5 F5/C

We're so fucked, shit out - ta luck,

7 5 8 (6) 8 7 5 8 (6) 8

3rd time, To Coda

A5 N.C. F5 G5 E5 B5 Bb5 N.C.

hard - wired to self - de - struct. { Go! }
{ Oh! }

P.M.-----4

7 5 0 3 3 5 0 0 0 0 0 0 0 0 0 0 2 2 7 8

Interlude

E5 N.C.

E5 N.C.

E5 N.C.

Bb5 N.C.

Gtr. 1

Gtr. 2 (dist.)

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 2: w/ Rhy. Fig. 2

E5 N.C.

E5 N.C.

E5 N.C.

Bb5 N.C. Bb5 A5 G5

Gtr. 1

Gtrs. 1 & 2

Gtr. 2 tacet

E5 A5 Bb5 G5 A5 E5 A5 Bb5 G5 A5 E5 A5 Bb5 G5 A5 Bb5 A5 G5 A5 G5 F5

Gtr. 1

Riff A

End Riff A

E5 A5 Bb5 G5 A5 E5 A5 Bb5 G5 A5 E5 A5 Bb5 G5 A5

Guitar Solo

Bb5 N.C. Bb5 A5 G5

E5

G5 A5 Bb5 A5 G5 A5

Gtr. 3 (dist.)

8va - - - - -

loco

*Microphonic fdbk., not caused by string vibration.

Gtr. 1

Riff B

End Riff B

P.M. - - - - -

Gtr. 1: w/ Riff B (3 times)

E5

G5 A5 Bb5 A5 G5 A5

Gtr. 3

E5

G5 A5 Bb5 A5 G5 A5 E5

Gtr. 1: w/ Riff A (2 times)

G5 A5 Bb5 A5 G5 A5 E5 A5 Bb5 G5 A5 E5 A5 Bb5 G5 A5

8va - - - - -

**2nd string caught under bend finger.

E5 A5 Bb5 G5 A5 Bb5 A5 G5 A5 G5 F5

loco

4

P.S.
steady gliss.

15 12 (12)

Bridge

Gtr. 1: w/ Riff B (4 times)

E5 G5 A5 Bb5 A5 G5 A5

Once up - on a plan - et burn - ing, once up - on a flame.

E5 G5 A5 Bb5 A5 G5 A5 E5

Once up - on a fear re - turn - ing, all in vain. Do you feel that hope is fad - ing?

G5 A5 Bb5 A5 G5 A5 E5 G5 A5 Bb5 A5 G5 A5

Do you com - pre - hend? Do you feel it ter - min - at - ing in the end?

Interlude

2nd time, double-time feel

2nd time, end double-time feel

E5 A5 Bb5 G5 A5 E5 A5 Bb5 G5 A5 E5 A5 Bb5 G5 A5

Gtr. 1

0 5 7 5 6 3 5 0 5 7 5 6 3 5 0 5 7 5 6 3 5

1.

2.

D.S. al Coda

Bb5 A5 G5 A5 G5 F5 Bb5 A5 G5 A5 G5 F5 Bb5

P.M. -----

6 5 3 5 3 1 6 5 3 5 3 1 6 6 6 6 6 6

⊕ Coda

Hard - wired to self - de

B \flat 5 A5

2 0 2 6 7 6 (7)

Interlude

Gtr. 1: w/ Rhy. Fig. 1

E5 B5 B \flat 5 E5 B \flat 5 A5 E5 G5 A5 B \flat 5 A5 G5 A5 E5 B5 B \flat 5 E5 B \flat 5

struct. Self - de - struct.

Double-time feel

A5 E5 G5 A5 B \flat 5 A5 G5 A5 E5 B5 B \flat 5 E5 B \flat 5 A5 E5 G5 A5 B \flat 5 A5 G5 A5

Self - de - struct. Self - de -

End double-time feel

E5 B5 B \flat 5 E5 B \flat 5 A5 E5 G5 A5 B \flat 5 A5 G5 A5

struct.

Outro

E5 B5 B \flat 5 E5 B \flat 5 A5 E5 G5 A5 B \flat 5 A5 G5 A5 E5 B5 B \flat 5 E5 B \flat 5

Gtr. 1

P.M.----- P.M.----- P.M.--- P.M.----- P.M.-----

0 0 0 0 0 7 6 0 0 0 0 6 7 0 0 3 5 6 5 3 5 0 0 0 0 0 7 6 0 0 0 0 6

A5 E5 G5 A5 B \flat 5 A5 G5 A5 E5 B5 B \flat 5 N.C.

P.M.--- P.M.-----

7 5 0 0 3 5 6 5 3 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 0 2 7 6

Atlas, Rise!

Words and Music by James Hetfield and Lars Ulrich

Intro

Very fast ♩ = 187

1., 2., 3. | 4.

Gtrs. 1 & 2 (dist.) *A5 E5 A5 E5 A5 Bb5 A5 G5 Bb5 A5 G5 F5 E5 D5 C#5

Rhy. Fig. 1 End Rhy. Fig. 1 Rhy. Fill 1 End Rhy. Fill 1

TAB

*Chord symbols reflect implied harmony.

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 1/2 times)

Gtr. 3 (dist.) A5 E5 A5 E5 A5 Bb5 A5 G5 A5 E5 A5

mf P.M. --- | P.M. --- | P.M. --- |

Gtrs. 1 & 2: w/ Rhy. Fill 1

Gtrs. 1 & 2: w/ Rhy. Fill 1

Bb5 A5 G5 F5 E5 D5 C#5 A5 Bb5 A5 G5 F5 E5 D5 C#5

P.M. --- | P.M. --- |

Gtrs. 2 & 3 tacet

Gtr. 1 A5 Bb5 A5 D5 A5

P.M. --- | P.M. --- | P.M. --- |

Gtrs. 2 & 3

Gtr. 1 B \flat 5 A5 D5 A5 B \flat 5 A5

P.M. ----| P.M. ----| P.M. ----| P.M. ----|

Gtr. 1 A5 E5 A5 E5 A5 E5 A5 B \flat 5 A5 G5 End Rhy. Fig. 2

P.M. ----| P.M. ----| P.M. ----|

Gtr. 2 Rhy. Fig. 2A End Rhy. Fig. 2A

P.M. ----| P.M. ----| P.M. ----|

E5 A5 G5 E5 D5 E5 B \flat 5 A5 G5 E5 G5 A5 G5 E5

P.M. ----| P.M. ----| P.M. ----| P.M. ----|

F5 E5 A5 E5 A5 G5 E5 D5 E5 B \flat 5 A5 G5 E5 G5 A5

P.M. ----| P.M. ----| P.M. ----| P.M. ----| P.M. ----|

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

P.M. ----| P.M. ----| P.M. ----|

E5 A5 E5 G5 A5

Hold the pose, — feign — per - cep - tion. Grudg-es break — your back. —
Crown your - self — the oth - er sav - ior. So you car - ry on. —
All a - lone, — the fear — shall hum - ble. Swal-low all — your pride. —

P.M. P.M.

2 2 0 2

Pre-Chorus
Half-time feel

Half-time feel

Bb5 E5

All you bear. _____ All you

P.M. ---| P.M. -----| P.M. -----| P.M. P.M. ---| P.M. -----|

3 3 2 0 0 0 2 0 0 0 0 2 0 3 3 2 3 0 0 2 0 0 0 0

car - ry. All you bear. _____

End half-time feel

Chorus

E5 N.C. D5 N.C.

me. Die as you suf - fer in vain. Own all the grief and the

E5 N.C. E5 F#5 E5 G5 D#5 E5 D#5 E5

pain. Die as you hold up the skies. At - las,

2nd & 3rd times, Gtrs. 4 & 5: w/ Rhy. Fill 2

N.C. D5 N.C.

Rise! How does it feel on your own? Bound by the world all a -

Gtrs. 4 & 5 (dist.)

Gtrs. 1 & 2

Rhy. Fill 2
Gtrs. 4 & 5

To Coda 1

To Coda 2

B5 N.C. E5 F#5 E5 G5 D#5 E5 D#5 E5

lone. Crushed un - der heav - y skies. — At - las,

Gtr. 5

P.M. P.M. P.M. ---4

Gtr. 4

P.M. P.M. P.M. ---4

Gtrs. 1 & 2

P.M. P.M. P.M. ---4

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)

Gtrs. 4 & 5 tacet

E5 A5 G5 E5 D5 E5 Bb5 A5 G5 E5 G5 A5 G5 E5 F5 E5 A5

Rise!

E5 A5 G5 E5 D5 E5 Bb5 A5 G5 E5 G5 A5 G5 E5 F5 E5 A5

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1 1/2 times)

E5 A5 G5 E5 D5 E5 Bb5 A5 G5 E5 G5 A5 G5 E5

Gtr. 3

1/2 1 1/2 1 1/2 1

14 14 12 14 12 14 14 12 12 14 14 14

F5 E5 A5 E5 A5 G5 E5 D5 E5 Bb5 A5 G5 E5 G5 A5

(14) 14 12 12 14 12 14 12 14 12 14 12 14 12 14

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

Gr. 3

E5 A5 E5 A5 E5 A5 Bb5 A5 G5

P.M. ---- | P.M. ---- | P.M. ---- |

14 14 14 14 14 14 14 14

⊕ Coda 1

D#5 E5 D#5 E5 D#5 E5 D#5 E5 F#5 E5 G5 D#5 E5 D#5 E5

Crushed un - der heav - y skies. _____ At - las, Rise! _____

Riff A1

End Riff A1

P.M. -- 4 P.M. -- 4 P.M. P.M. P.M. -- 4

Riff A

End Riff A

P.M. -- 4 P.M. -- 4 P.M. P.M. P.M. -- 4

Rhy. Fig. 4

End Rhy. Fig. 4

P.M. -- 4 P.M. -- 4 P.M. P.M. P.M. -- 4

Gtrs. 4 & 5 tacet
N.C.

Interlude

Gtrs. 4 & 5 tacet

[illegible]

Guitar Solo

Gtrs. 1, 2 & 3 tacet Gtrs. 1, 2 & 3: w/ Rhy. Fig. 5 (2 times)

Gtr. 6
(dist.)

N.C.

E5

Bb5 A5 G5 A5 E5

G5 E5 G5

A5 G5

*Used as filter.

E5

Bb5 A5 G5 A5 E5

G5 E5 G5

A5 G5

Half-time feel

Db5 C5 Bb5 C5 G5

Db5 C5 Bb5 C5

Gtrs. 1, 2 & 3

Rhy. Fig. 6

End Rhy. Fig. 6

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 6

G5

Db5 C5 Bb5 C5 G5

End half-time feel

Db5 C5 Bb5 C5

Gtr. 6

F#5

C5 B5 A5 B5 F#5

grad. bend

1/2 1

4 (4) 2 4 2 4 4 (4) 4 (4) 4 (4) 4 (4) 2 4 4 2

Gtrs. 1, 2 & 3

P.M. -- 4 P.M. -- 4 P.M. ---- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. ---- 4 P.M. -- 4

4/2 2 2 2 4/2 2 2 2 4/2 2 2 2 3 2 5 2 4/2 2 2 2 4/2 2 2 2 4/2 2 2 2 4/2 2 2 2 3 2 5 2

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part at the top and a piano part below it. The guitar part is written in treble clef with a key signature of two sharps (F# and C#). The piano part is written in treble clef with a key signature of two sharps. The guitar part includes a solo section with a "grad. bend" (gradual bend) and a "1/4" note. The piano part includes a section with "P.M." (Piano Moderato) markings. The score is presented in a clear, professional layout with standard musical notation.

Interlude
Half-time feel

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top) and a piano part (bottom). The guitar part is written in treble clef with a key signature of one sharp (F#). The piano part is written in treble clef with a key signature of one sharp (F#). The score is divided into measures, with chord symbols (E5, F#5, C5, B5, A5) and fingering numbers (0, 4, 7, 2) indicating specific notes and techniques. The guitar part includes a "steady gliss." instruction. The piano part includes a "wavy" line indicating a tremolo effect.

G5 A5 E5 D5 G5 A5 Eb5 D5 C5 D5 A5

steady gliss.

6 7 7 6 7 5 X X

A5 B5 F5 E5 B5 F#5 B5 F#5 B5 F#5

steady gliss.

7 9 4 4 4 2 2 4 4 2 2 2 2 2 2

P.M. --- | P.M. --- | P.M. --- |

B5 C5 B5 A5 E5

End half-time feel

Gtrs. 4 & 5

Gtr. 5

Gtr. 4 divisi

(Gtr. 4, cont. on middle staff)

5 4 5 4 5 4 5 11/4 12/5 11/4 12/5 12/4 11/5 4

Gtrs. 2 & 3

Gtr. 3

(Gtr. 2, cont. on lower staff)

4 2 2 12 2 7 9 7 9 7 7 7

Gtr. 1

Gtrs. 1 & 2

4 4 4 2 2 12 2 2 3

Guitar Solo

Gtr. 3 tacet

C5

D5

Gtr. 5

Gtr. 4

Gtrs. 1 & 2

Rhy. Fig. 7

B5

C5

End Rhy. Fig. 7

C5

D5

Gtr. 5

Gtr. 4

B5

C5

Interlude

Gtrs. 4 & 5 tacet

Gtrs.
1 & 2
N.C.

Gtrs. 4 & 5

G5 Bb5

Gtrs. 1 & 2

(Gtr. 2, cont. on upper staff)

A5 E5 A5 E5 A5 E5 A5 Bb5 A5 G5

Gtrs. 2, 3 & 4

P.M. ---- -|

Gtr. 1

P.M. ---- -|

P.M. ---- -|

P.M. ---- -|

⊕ Coda 2

Gtrs. 1 & 2: w/ Rhy. Fig. 4

Gtrs. 4 & 5: w/ Riffs A & A1

D#5 E5 D#5 E5 D#5 E5 D#5 E5 D#5 E5 F#5 E5 G5 D#5 E5 D#5 E5

Crushed un-der heav-y skies. — At - las,

Interlude

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 5 (2 times)

E5 Bb5 A5 G5 A5 E5 G5 E5 G5 A5 G5

Rise! —

E5 Bb5 A5 G5 A5 E5 G5 E5 G5 A5 G5

Gtr. 6 tacet

E5 A5

D5/A E5 Bb5 A5 D5/A E5 Bb5 A5

Gtr. 6

w/ wah-wah

Gtrs. 1, 2 & 3

P.M. ---- -|

Words and Music by James Hetfield and Lars Ulrich

Moderately fast ♩ = 132

**ES

GS

A5

Gtr. 1 (dist.)

Gtrs. 1 & ***2

Gtrs. 1 & 2
 Gtrs. 3 & 4
 TAB

*Using a guitar with Les Paul-style electronics, set lead volume to 0 and rhythm volume to 10. Strike the strings while the pickup selector switch is in the lead position, then flip the switch in the rhythm indicated to simulate the re-attack.

**Chord symbols reflect implied harmony.

***Gtr. 2 (dist.) played *f*.

 $Bb5 \quad E5$

G5

F#5

G5 E5

G5

A5

Rhy. Fig. 1

End Rhy. Fig. 1

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' placed below the notes. The second system continues the melody, with lyrics 'The Rose Tree' and 'The Rose Tree' placed below the notes. The score is a simple, single-staff melody.

Bb5 E5

D5

ES

G5

F#S

G5 E5

DS

E5

G5

AS

Gtr. 2

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' written below it. The melody is a simple, folk-like tune. The second system continues the melody, with lyrics 'The Rose Tree' and 'The Rose Tree' written below it. The melody is a simple, folk-like tune.

Gtr. 1

[illegible]

Gtrs. 1 & 2

Bb5 E5 D5 E5 Bb5 E5 G5 Bb5 A5 E5 D5 E5 Bb5 E5 G5 Bb5 A5

E5 D5 E5 Bb5 E5 G5 Bb5 A5 E5 D5 E5 Bb5 E5 G5 Bb5 A5

Gtr. 2

G5 E5 N.C. E5 N.C. E5 N.C. E5

Gtr. 1

Rhy. Fig. 2

Gtrs. 1 & 2

D5 E5 Bb5 E5 G5 Bb5 A5 E5 G5 A5 Bb5 A5 G5 A5 G5

Rhy. Fig. 3

E5 D5 E5 Bb5 E5 G5 Bb5 A5 E5 G5 A5 Bb5 A5 G5 A5 G5

E5 E5 A5

1. When dark - ness

P.M. P.M. P.M.

0 0 0 0 0 0 0 0 0 0 5 5 0 7 0

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)

Bb5 E5 G5 F#5 G5 E5 G5 A5

falls, may it be that we should see the light. When reap - er
pain, may it be it's all we've ev - er known. When flame con -

Bb5 E5 G5 F#5 G5 E5 G5 A5

calls, may it be that we walk straight and right. When doubt re -
sumes, may it be it warms our dy - ing bones. When loss has

Bb5 E5 G5 F#5 G5 E5 G5 A5

turns, may it be that faith shall per - me - ate our scars. When we're se -
won, may it be it's you I'm mad - ly fight - ing for. When King - dom

Bb5 E5 G5 F#5 G5 E5

duced, then may it be that we not de - vi - ate our cause.
comes, may it be we walk right through that o - pen door.

Gtrs. 1 & 2

P.M. P.M. P.M. P.M. P.M.

6 0 0 0 2 0 0 0 0 0 0 0 5 5 0 2 0 5 0 2 2 2 2 2 2 2 2 2 2 2 3

Pre-Chorus
Half-time feel

E5 D5 G5 E5 D5 G5 E5 D5 G5 E5 D5 G5

All sin-ners, a fu - ture. All saints, a past.

Rhy. Fig. 4

0 7 7 0 5 12 10 0 7 7 0 5 0 5 3 7 7 0 5 0 12 0 7 7 0 5 0 5

E5 D5 G5 E5 B5 C5 A5 B5 G5 E5

Be - gin-ning, the end - ing. Re - turn to ash. Now that

End half-time feel

End Rhy. Fig. 4

(5) 3 7 7 0 5 0 12 10 0 7 7 0 4 0 5 5 5 0 2 0 4 4 4 0 5 0 2 0

Chorus

E5 G5 E5 G5 E5 G5 E5 G5 E5

we're dead, my dear, we can be to - geth - er. Now that

Rhy. Fig. 5

End Rhy. Fig. 5

(2) 5 5 X X 2 2 5 5 X X 2 2 5 5 X X 2 2 5 5 X X 2 2

G5 E5 G5 E5 G5 E5 G5 E5

we're dead, my dear, we can live for - ev - er.

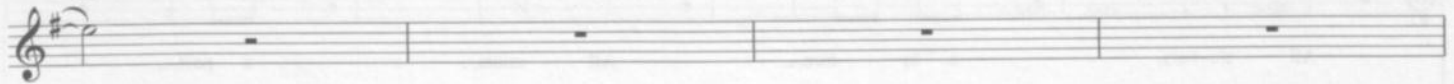
(2) 5 5 X X 2 2 5 5 X X 2 2 5 5 X X 2 2 5 5 X X 2 2

Interlude

1st time, Gtrs. 1 & 2: w/ Rhy. Fig. 2

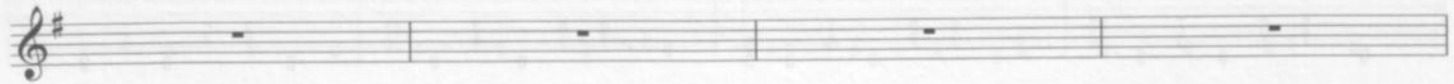
2nd time, Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 3 meas.)

E5 D5 E5 Bb5 E5 G5 Bb5 A5 E5 G5 A5 Bb5 A5 G5 A5 G5



Gtrs. 1 & 2: w/ Rhy. Fig. 3

E5 D5 E5 Bb5 E5 G5 Bb5 A5 E5 G5 A5 Bb5 A5 G5 A5 G5



E5 G5 A5 || 2. A5 G5 A5 G5 N.C.



2. When all is

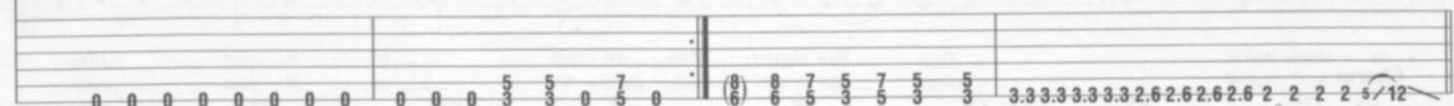
Gtrs. 1 & 2

Gtrs. 1 & 2



P.M. P.M. P.M.

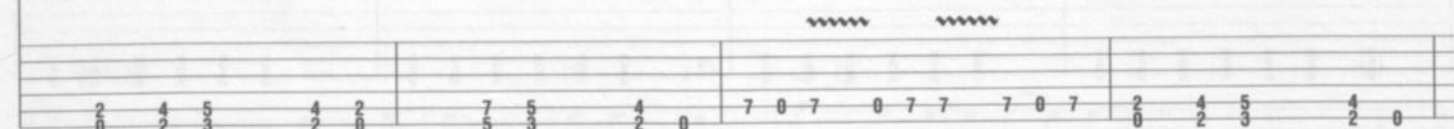
Harm. -----



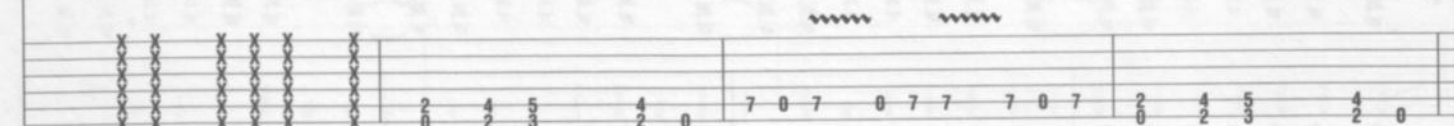
Pitch: B D F#

Interlude

E5 F#5 G5 F#5 E5 A5 G5 F#5 E5 N.C. E5 F#5 G5 F#5 E5



N.C. E5 F#5 G5 F#5 E5 N.C. E5 F#5 G5 F#5 E5



Grp. 2

The first system of musical notation for 'The Rose Tree' is in G major (one sharp) and 2/4 time. It consists of a single melodic line on a five-line staff. The melody begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note G4. This is followed by a half note F#4, a quarter note E4, and a quarter note D4. The next measure contains a half note C4, a quarter note B3, and a quarter note A3. The final measure of the system contains a half note G3, a quarter note F#3, and a quarter note E3. The system ends with a double bar line.

Gtr. 1

3 5 5 5 5 5 3 5 5 5 5 5 5 8 8 8 8 8 5 7 7 7 7 7

The image shows two systems of musical notation for guitar. The top system contains measures 13 and 14. Measure 13 is a whole note G4 with a sharp sign. Measure 14 is a whole note G4 with a sharp sign, a 'grad. bend' instruction, and a first fret bend mark. The bottom system contains measures 8 and 9. Measure 8 is a whole note G4 with a sharp sign. Measure 9 is a whole note G4 with a sharp sign, a 'P.S.' instruction, and a first fret bend mark.

Gtrs. 1 & 2: w/ Rhy. Fig. 2

E5 D5 E5 B \flat 5 E5 G5 B \flat 5 A5 E5 G5 A5 B \flat 5

[illegible]

Gtrs. 1 & 2: w/ Rhy. Fig. 3

A5 G5 A5 G5

E5 D5 E5

w/ bar

(12) (0) (12) (0) (0) (0)

-1 -3 1/2 -6

15 14 12 15 12 15 14 12 14 12 15 14 12 15 12 15 14 12 14 12

Bb5 E5 G5 Bb5 A5

E5 G5 A5 Bb5

14 14 12 14 14 12 14 0 15 14 12 15 12 15 14 12 14 12 15 14 12 15 12 15 14 12 14 12

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (1st 7 meas.)

A5 G5 A5 G5

E5 D5 G5

*w/ wah-wah

14 14 14 14 14 14 14 12 14 14 14 12 14 12 12

12

*As filter

E5 D5 G5 E5 D5 G5

grad. bends

1/2 1/2 1

(12) 14 14 14 12 14 12 14 14 14 12 14 12 12 12

E5 D5 G5 E5 D5 G5

grad. bends

1/2 1

(12) (12) 12 12 14 14 14 12 14 12 12

0

[illegible]

Gtrs. 1 & 2

P.M. P.M.

(4) 4 4 0 5 0 2

Interlude

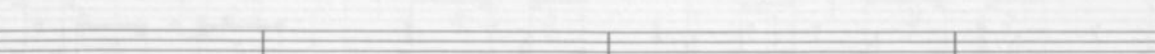
ES

[illegible]

Ger. 4 (dist.)

The musical score is written on a single staff in treble clef. It begins with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'mf' (mezzo-forte). The score consists of a single melodic line with a series of eighth notes and rests. The notes are: B-flat4, A4, G4, F4, E4, D4, C4, B-flat3, A3, G3, F3, E3, D3, C3, B-flat2, A2, G2, F2, E2, D2, C2, B-flat1, A1, G1, F1, E1, D1, C1, B-flat0, A0, G0, F0, E0, D0, C0, B-flat-1, A-1, G-1, F-1, E-1, D-1, C-1, B-flat-2, A-2, G-2, F-2, E-2, D-2, C-2, B-flat-3, A-3, G-3, F-3, E-3, D-3, C-3, B-flat-4, A-4, G-4, F-4, E-4, D-4, C-4, B-flat-5, A-5, G-5, F-5, E-5, D-5, C-5, B-flat-6, A-6, G-6, F-6, E-6, D-6, C-6, B-flat-7, A-7, G-7, F-7, E-7, D-7, C-7, B-flat-8, A-8, G-8, F-8, E-8, D-8, C-8, B-flat-9, A-9, G-9, F-9, E-9, D-9, C-9, B-flat-10, A-10, G-10, F-10, E-10, D-10, C-10, B-flat-11, A-11, G-11, F-11, E-11, D-11, C-11, B-flat-12, A-12, G-12, F-12, E-12, D-12, C-12, B-flat-13, A-13, G-13, F-13, E-13, D-13, C-13, B-flat-14, A-14, G-14, F-14, E-14, D-14, C-14, B-flat-15, A-15, G-15, F-15, E-15, D-15, C-15, B-flat-16, A-16, G-16, F-16, E-16, D-16, C-16, B-flat-17, A-17, G-17, F-17, E-17, D-17, C-17, B-flat-18, A-18, G-18, F-18, E-18, D-18, C-18, B-flat-19, A-19, G-19, F-19, E-19, D-19, C-19, B-flat-20, A-20, G-20, F-20, E-20, D-20, C-20, B-flat-21, A-21, G-21, F-21, E-21, D-21, C-21, B-flat-22, A-22, G-22, F-22, E-22, D-22, C-22, B-flat-23, A-23, G-23, F-23, E-23, D-23, C-23, B-flat-24, A-24, G-24, F-24, E-24, D-24, C-24, B-flat-25, A-25, G-25, F-25, E-25, D-25, C-25, B-flat-26, A-26, G-26, F-26, E-26, D-26, C-26, B-flat-27, A-27, G-27, F-27, E-27, D-27, C-27, B-flat-28, A-28, G-28, F-28, E-28, D-28, C-28, B-flat-29, A-29, G-29, F-29, E-29, D-29, C-29, B-flat-30, A-30, G-30, F-30, E-30, D-30, C-30, B-flat-31, A-31, G-31, F-31, E-31, D-31, C-31, B-flat-32, A-32, G-32, F-32, E-32, D-32, C-32, B-flat-33, A-33, G-33, F-33, E-33, D-33, C-33, B-flat-34, A-34, G-34, F-34, E-34, D-34, C-34, B-flat-35, A-35, G-35, F-35, E-35, D-35, C-35, B-flat-36, A-36, G-36, F-36, E-36, D-36, C-36, B-flat-37, A-37, G-37, F-37, E-37, D-37, C-37, B-flat-38, A-38, G-38, F-38, E-38, D-38, C-38, B-flat-39, A-39, G-39, F-39, E-39, D-39, C-39, B-flat-40, A-40, G-40, F-40, E-40, D-40, C-40, B-flat-41, A-41, G-41, F-41, E-41, D-41, C-41, B-flat-42, A-42, G-42, F-42, E-42, D-42, C-42, B-flat-43, A-43, G-43, F-43, E-43, D-43, C-43, B-flat-44, A-44, G-44, F-44, E-44, D-44, C-44, B-flat-45, A-45, G-45, F-45, E-45, D-45, C-45, B-flat-46, A-46, G-46, F-46, E-46, D-46, C-46, B-flat-47, A-47, G-47, F-47, E-47, D-47, C-47, B-flat-48, A-48, G-48, F-48, E-48, D-48, C-48, B-flat-49, A-49, G-49, F-49, E-49, D-49, C-49, B-flat-50, A-50, G-50, F-50, E-50, D-50, C-50, B-flat-51, A-51, G-51, F-51, E-51, D-51, C-51, B-flat-52, A-52, G-52, F-52, E-52, D-52, C-52, B-flat-53, A-53, G-53, F-53, E-53, D-53, C-53, B-flat-54, A-54, G-54, F-54, E-54, D-54, C-54, B-flat-55, A-55, G-55, F-55, E-55, D-55, C-55, B-flat-56, A-56, G-56, F-56, E-56, D-56, C-56, B-flat-57, A-57, G-57, F-57, E-57, D-57, C-57, B-flat-58, A-58, G-58, F-58, E-58, D-58, C-58, B-flat-59, A-59, G-59, F-59, E-59, D-59, C-59, B-flat-60, A-60, G-60, F-60, E-60, D-60, C-60, B-flat-61, A-61, G-61, F-61, E-61, D-61, C-61, B-flat-62, A-62, G-62, F-62, E-62, D-62, C-62, B-flat-63, A-63, G-63, F-63, E-63, D-63, C-63, B-flat-64, A-64, G-64, F-64, E-64, D-64, C-64, B-flat-65, A-65, G-65, F-65, E-65, D-65, C-65, B-flat-66, A-66, G-66, F-66, E-66, D-66, C-66, B-flat-67, A-67, G-67, F-67, E-67, D-67, C-67, B-flat-68, A-68, G-68, F-68, E-68, D-68, C-68, B-flat-69, A-69, G-69, F-69, E-69, D-69, C-69, B-flat-70, A-70, G-70, F-70, E-70, D-70, C-70, B-flat-71, A-71, G-71, F-71, E-71, D-71, C-71, B-flat-72, A-72, G-72, F-72, E-72, D-72, C-72, B-flat-73, A-73, G-73, F-73, E-73, D-73, C-73, B-flat-74, A-74, G-74, F-74, E-74, D-74, C-74, B-flat-75, A-75, G-75, F-75, E-75, D-75, C-75, B-flat-76, A-76, G-76, F-76, E-76, D-76, C-76, B-flat-77, A-77, G-77, F-77, E-77, D-77, C-77, B-flat-78, A-78, G-78, F-78, E-78, D-78, C-78, B-flat-79, A-79, G-79, F-79, E-79, D-79, C-79, B-flat-80, A-80, G-80, F-80, E-80, D-80, C-80, B-flat-81, A-81, G-81, F-81, E-81, D-81, C-81, B-flat-82, A-82, G-82, F-82, E-82, D-82, C-82, B-flat-83, A-83, G-83, F-83, E-83, D-83, C-83, B-flat-84, A-84, G-84, F-84, E-84, D-84, C-84, B-flat-85, A-85, G-85, F-85, E-85, D-85, C-85, B-flat-86, A-86, G-86, F-86, E-86, D-86, C-86, B-flat-87, A-87, G-87, F-87, E-87, D-87, C-87, B-flat-88, A-88, G-88, F-88, E-88, D-88, C-88, B-flat-89, A-89, G-89, F-89, E-89, D-89, C-89, B-flat-90, A-90, G-90, F-90, E-90, D-90, C-90, B-flat-91, A-91, G-91, F-91, E-91, D-91, C-91, B-flat-92, A-92, G-92, F-92, E-92, D-92, C-92, B-flat-93, A-93, G-93, F-93, E-93, D-93, C-93, B-flat-94, A-94, G-94, F-94, E-94, D-94, C-94, B-flat-95, A-95, G-95, F-95, E-95, D-95, C-95, B-flat-96, A-96, G-96, F-96, E-96, D-96, C-96, B-flat-97, A-97, G-97, F-97, E-97, D-97, C-97, B-flat-98, A-98, G-98, F-98, E-98, D-98, C-98, B-flat-99, A-99, G-99, F-99, E-99, D-99, C-99, B-flat-100, A-100, G-100, F-100, E-100, D-100, C-100, B-flat-101, A-101, G-101, F-101, E-101, D-101, C-101, B-flat-102, A-102, G-102, F-102, E-102, D-102, C-102, B-flat-103, A-103, G-103, F-103, E-103, D-103, C-103, B-flat-104, A-104, G-104, F-104, E-104, D-104, C-104, B-flat-105, A-105, G-105, F-105, E-105, D-105, C-105, B-flat-106, A-106, G-106, F-106, E-106, D-106, C-106, B-flat-107, A-107, G-107, F-107, E-107, D-107, C-107, B-flat-108, A-108, G-108, F-108, E-108, D-108, C-108

Grns. 1 & 2



dim.

(2)

Gtr. 3 tacet

Gtr. 3

Gtr. 4

Gtr. 4

0 0 10 12 12 12 10

0 0 0 0 0 0 0 0 0 0 0 0

0 0 10 12 12 12 10

Gtr. 2

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff, starting with a whole rest followed by a series of eighth and quarter notes. The lyrics 'The Rose Tree' are written below the staff. The second system continues the melody on a single staff, with the lyrics 'The Rose Tree' repeated. The score is written in a simple, clear font, suitable for a children's songbook.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The lyrics 'P.M. - - - - -' are written below the first measure. The second system continues the melody, with lyrics 'P.M. - 4', 'P.M.', and 'P.M.' written below the measures. The score is accompanied by a guitar part, indicated by the 'Guitar' label on the right. The guitar part is written in a simplified notation, using numbers 0, 10, 12, and 4 to represent fret positions. The first system of the guitar part shows a sequence of notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The second system shows: 10, 12, 10, 10, 10, 10, 12, (12), 0, 0, 4, 10/12, 12, 0, 10, 0, 12.

The first system of the musical score for 'The Rose Tree' is shown. It features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Rose Tree' are written below the staff. The first measure is marked 'P.M.'.

P.M. - 1 P.M. P.M.

(12) 12 10 12 10 12/14 13 12 0 0 4 10/12 12 0 10 0 12 12 10 12 10 13 12 10

P.M.

0 0 0 0 0 0 0 0 0 0 0 0

P.M. - 1 P.M. P.M. P.M. - 1 P.M. P.M.

0 0 4 10/12 12 0 10 0 12 12 10 12 10 12/14 13 12 0 0 4 10/12 12 0 10 0 12

P.M.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

NC. E5

(12) 12 10 12 10 13 12 10 0 0 10 12 10 0 10 12 10 0 10 12 11/12 12/14 12

P.M. P.M.

0 0 0 0 10 12 12 12 10 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

N.C. E5

0 0 10 12 10 0 10 12 10 0 10 12 11/12 12/14 12 0 0 10 12 10 0 10 12 10

P.M. —————

(10) 0 10 12 11/12 12/14 12 14 13 12 14 13 12 14 13 12 14 13 12 12 14

P.M. —————

*Gradually lift P.M.

Pre-Chorus Half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 4

Gtr. 4 tacet

E5 D5 G5 E5 D5 G5 E5 D5 G5 E5 D5 G5

All sin - ners, a fu - ture. — All saints, — a past. —

Gtr. 4

grad. bend

15 15

End half-time feel

E5 D5 G5 E5 B5 C5 A5 B5 G5 E5

Be - gin - ning, the end - ing, Re - turn to ash. Now that

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 5

E5 G5 E5 G5 E5 G5 E5 G5 E5

we're dead, my dear, we can be to - geth - er. Now that

E5 G5 E5 G5 E5 G5 E5 G5 E5

we're dead, my dear, we can live, we can live for - ev -

Gtrs. 1 & 2

P.M. -- 4

(6) 5 5 X X 2 2 5 5 X X 2 2 5 5 X X 2 2 5 5 0 0 12

Interlude

E5 D5 E5 Bb5 E5 G5 Bb5 A5 E5 G5 A5 Bb5 A5 G5 A5 G5

er. Re -

P.M. P.M. P.M. -- 4 P.M. P.M.

0 7 7 0 7 0 7 0 5 8 8 7 0 0 2 5 0 7 0 8 8 7 5 5 12

Bridge

G5 Bb5 G5 Bb5 A5 C5

turn to ash - es, shed this skin. Be - yond the black, we rise

0 8 (8) 5 8 (8) 7 10 0

B5 D5 N.C.

a - gain. We shall live for - ev -

P.S.

9/7 12/10

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 3 meas.)

E5 D5 E5 Bb5 E5 G5 Bb5 A5 E5 G5 A5 Bb5

- er.

A5 G5 A5 G5 N.C.

Gtrs. 1 & 2

Harm. ----- 1

(8) 8 7 5 7 5 5 3.3 3.3 3.3 3.3 2.4 2.4 2.4 2.4 1.6 1.6 1.6 1.6 5/12

Pitch: B D A#

Outro

E5 F#5 G5 F#5 E5 A5 G5 F#5 E5 N.C. E5 F#5 G5 F#5 E5

N.C. E5 N.C.

Gtr. 2

Harm. ----- 1

3.3 2.6

Pitch: B D

Gtr. 1

Words and Music by James Hetfield and Lars Ulrich

Words and Music by James Hetfield and Lars Ulrich

Fast ♩ = 168

Fast ♩ = 168

ES

Gtr. 1
(dist.)

Q #

*Gtr. 3
(dist.)

Q#

*Doubled throughout

The musical score for 'The Rose Tree' is presented on two staves. The top staff is for the voice, featuring a treble clef and a key signature of one flat (B-flat). The melody begins with a half note G4, followed by a half note A4, and then a half note B4. The bottom staff is for the piano accompaniment, featuring a bass clef and a key signature of one flat. It begins with a half note G3, followed by a half note A3, and then a half note B3. The score includes a repeat sign and a first ending bracket. The lyrics 'The Rose Tree' are written below the voice staff.

9 10 9 7 9 12 9 7 9 10 9 7 9 12

(2/6)

Gtrs. 1 & 2 tacet

Gtr. 3 F5 E5 F5 E5 F5 E5 F5 E5

f

P.M. -----

1 0 0 0 0 0 0 0 0 0 1 0 0 0 0 0 1 0 0 0 0 0 1 0 0 0

1. 2.

F5 E5 F5 E5 F5 E5 F5 E5 A5 Bb5 D5 A5 F5

P.M. -----

1 0 0 0 0 0 0 0 0 0 1 0 0 0 0 0 1 0 0 0 0 0 1 0 0 0 0 5 6 5 7 8

E5 Rhy. Fig. 1 F5 E5 F5 E5 F5 E5 A5 Bb5 D5 A5 F5 End Rhy. Fig. 1

Verse E5 F5 E5 F5 E5 F5 E5 F5 E5

1. Blacked out, pop — queen, am - phet - a - mine. The

Riff A

F5 E5 F5 E5 A5 Bb5 D5 A5 F5

screams crashed in - to si - lence.

End Riff A

Gtr. 3; w/ Riff A (3 times) E5 F5 E5 F5 E5 F5 E5 F5 E5

Tapped out, doused — in the gas - o - line, the high times go - ing time -

F5 E5 A5 Bb5 D5 A5 F5 E5 F5 E5 F5 E5 F5 E5

- less. Dec - a - dence, death — of the in - no - cence. The

F5 E5 F5 E5 A5 Bb5 D5 A5 F5 E5

path - way starts to spi - ral. In - fa - my all

F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 A5 Bb5 D5 A5 F5

for pub - lic - i - ty, de - struc - tion go - ing vi - ral.

Pre-Chorus
Double-time feel

E5 B5 F5 D5 E5 B5 F5 D5

Light it up, ah, light it up. An -

Gtr. 3

P.M.-----

7 0 0 0 0 0 0 0 6 7 8 5 7 0 0 0 0 0 0 0 6 7 8 5

E5 C5 D5 G#5 D5/A B5 E5 B5 F5 D5

oth - er hit e - ras - es all the pain.

P.M.-----

7 3 5 4 0 2 2 0 0 0 0 0 0 0 6 7 8 5

E5 B5 F5 D5 E5 B5 F5 D5

Bul - let - proof, ah, (kill the truth.)
tell the truth.
no ex - cuse.) You're

P.M.-----

7 0 0 0 0 0 0 0 6 7 8 5 7 0 0 0 0 0 0 0 6 7 8 5

Chorus

A5 C5 E5 C5 A5 G5
 Sold your soul, — built a high-
 (14) 12
 P.M. ----- P.M. ----- P.M. ----- P.M. - P.M. ----- P.M. -----
 5 5 5 5 7 5 5 5 5 5 7 5 5 5 7 8 7 8 5 5 5 5 5 5 3 3 3 3 5

FIII 1
Gtr. 4

Gtr. 4

(14) 14 15-14 $\begin{matrix} 7\ 0 \\ 9 \end{matrix}$ $\begin{matrix} 7\ 0 \\ 9 \end{matrix}$ $\begin{matrix} 6\ 0 \\ 7 \end{matrix}$ $\begin{matrix} 6\ 0 \\ 7 \end{matrix}$ $\begin{matrix} 4\ 0 \\ 5 \end{matrix}$ $\begin{matrix} 4\ 0 \\ 5 \end{matrix}$ $\begin{matrix} 2\ 0 \\ 4 \end{matrix}$ $\begin{matrix} 0\ 2 \\ 0 \end{matrix}$ $\begin{matrix} 2\ 0 \\ 4 \end{matrix}$ $\begin{matrix} 0 \\ 0 \end{matrix}$ 2 (2)✓

C5 E5 C5 A5

C5 E5 C5

- er wall. Yes - ter - day, —

mp

(12) 14

P.M. ----- P.M. - P.M. ----- P.M. ----- P.M. ----- P.M. -

3 3 3 3 5 3 3 3 5 7 8 5 5 5 5 7 5 5 5 5 7 5 5 5 7 8

A5 G5 B5 F5 D5 E5

now you're thrown a - way. Same rise and fall. —

*w/ delay

14/16 17 15 17

*Set for dotted quarter-note regeneration w/ 2 repeats.

P.M. ----- P.M. ----- P.M. ----- P.M. - P.M. ----- P.M. ----- P.M. -

5 5 5 5 5 3 3 3 3 3 5 3 3 3 3 5 3 3 5 7 8 5 7 0 0 0 0 9 0 0 0 0 9 0 0 0 0

Gtr. 4 tacet

B5 F5 D5 E5

Who cares at all? —

Gtr. 3

P.M. ----- P.M. ----- P.M. ----- P.M. -

0 0 0 0 0 0 0 0 0 0 6 7 8 5 7 0 0 0 0 9 0 0 0 0 9 0 0 0

B5 F5 D5 E5 N.C. A5 Bb5 D5 A5 F5

Se - duced by fame, a moth in - to the

P.M. ----- P.M. ----- P.M. -----

0 0 0 0 0 0 0 0 0 0 0 0 6 7 8 5 7 0 0 0 0 0 0 0 0 0 0 0 5 6 5 7 8

Interlude

Gtr. 3: w/ Rhy. Fig. 1 (2 times)

E5 F5 E5 F5 E5 F5 E5 A5 Bb5 D5 A5 F5

flame.

To Coda 2

E5 F5 E5 F5 E5 F5 E5 A5 Bb5 D5 A5 F5

Verse

Gtr. 3: w/ Riff A (2 times)

E5 F5 E5 F5 E5 F5 E5 F5 E5 A5 Bb5 D5 A5 F5

2. Twist - ed, back - stab - bing, wick - ed, the de - lu - sion ab - so - lu - tion.

D.S. al Coda 1

E5 F5 E5 F5 E5 F5 E5 F5 E5 A5 Bb5 D5 A5 F5

Per - jur - er, fame is the mur - der - er, se - duce you in - to ru - in.

Coda 1

Interlude

E5 F5 G5 A5 Bb5 E5 G5 A5

flame. Burn!

Rhy. Fig. 2

P.M. -----

7 3 5 7 3 5 0 0 0 0 0 0 0 0 0 0 0 0 5 7

Gtr. 3: w/ Riff B (2 times)

D5 B5 Bb5 E5 Bb5 A5 G5 E5

D5 B5 Bb5 E5 Bb5 A5 G5 E5

C5 D5

Gtr. 3

Gtr. 3: w/ Riff B (1st 2 meas., 2 times)

E5 D5 B5 Bb5 E5 D5 B5 Bb5 E5

[illegible][illegible]

Gtr. 3: w/ Riff B (1st 2 meas., 2 times)

Gr. 5

D5 B5 Bb5 E5

diva

0 0 0

12 15 12 15 12 17 15 12 12 17 12 17 15 12 12 15 12 15 17 15 12 17 15 12 12 17 17 15 12 12

3 3

1/2

8va -

D5 B5 Bb5 E5

17 14 12 12 17 15 12 12 18 12 12 18 15 12 12 17 15 12 12 17 15 12 12 14 12 12 12 15 14 12 12

[illegible]

Gr. 3

Musical score for guitar, grade 3, featuring a treble clef, key signature of one sharp (F#), and a 7/5 time signature. The score consists of two staves. The top staff contains a melody with various note values and rests, including a long rest marked "P.M." (Pizzicato Muto). The bottom staff contains a bass line with various note values and rests, including a long rest marked "P.M." (Pizzicato Muto). The score is divided into three measures by vertical bar lines.

E5 Bb5 A5 G5 E5 F5 N.C.

8va *loco*

18 12 12 15 14 12 14 15 14 15 14 14 15 14 15 14

P.M. -----

(5) 0 0 0 0 15 8 7 5 5 5 5 2 3 3

E5

w/ bar

grad. bend w/ bar

(15) (15) 0 (0) -1/2 slack

let ring

2 0 0 0 0 0 0 0 0 0 0 15

Interlude Double-time feel

Gtr. 5 tacet

E5 F5 E5 D5 E5 G5 E5 D5 E5 F5 E5 D5 E5 G5 E5 D5 E5

Gtr. 4

mf

Gtr. 1

Gtr. 4 *divisi*

9 10 9 7 9 12 9 7 9

Gtr. 3

7 8 7 5 7 10 7 5 7 10 7 5 7

End double-time feel

F5 E5

D5 E5

G5 E5

D5 E5

F5 E5

D5 E5

G5

E5/B D5/A

Gtr. 2

Gtr. 1

Gtr. 4

Gtr. 3

Verse

Gtrs. 1, 2 & 4 tacet

Gtr. 3: w/ Riff A (2 times)

E5

F5 E5

F5 E5

F5 E5

F5 E5

F5 E5

A5 B \flat 5 D5 A5 F5

3. Death scene,

black — hearse, the lim - ou - sine, a grave filled with se - duc - tion. —

D.S. al Coda 2

E5

F5 E5

F5 E5

F5 E5

F5 E5

F5 E5

A5 B \flat 5 D5 A5 F5

Vac - cine,

fame — does the mur - der - ing. She builds up for de - struc - tion. — So we

⊕ Coda 2

Outro

Gtr. 3: w/ Riff B (2 times)

E5 F5 E5 A5 Bb5 D5 A5 F5 E5 D5 B5 Bb5 E5

Ad - dict - ed to the fame. ____

Bb5 A5 G5 E5 D5 B5 Bb5 E5 Bb5 A5 G5 E5

Gtr. 3 Bb5 A5 G5 E5 Bb5 A5 G5 E5 F5 N.C.

P.M. P.M. P.M. -----

8 7 0 7 0 3 3 3 0 0 0 0 0 16 8 7 7 3 3 3 0 3 3

Gtr. 2 E5 F5 E5 D5 E5 G5 E5 D5 E5 F5 E5 D5 E5 G5 E5/B D5/A E5/B N.C.

16 17 16 14 16 19 16 14 16 17 16 14 16 19 14 12 14 12

Gtr. 1

9 10 9 7 9 12 9 7 9 10 9 7 9 12 9 7 9

Gtr. 4

9 10 9 7 9 12 9 7 9 10 9 7 9 12

Gtr. 3

8 7 5 7 10 7 5 7 8 7 5 7 10

Dream No More

Words and Music by James Hetfield and Lars Ulrich

Tune down 1 step:
(low to high) D-G-C-F-A-D

Intro

Moderately slow ♩ = 98

G5

F#5

F5

Bb5

A5

Rhy. Fig. 1

*Gtr. 1 (dist.)

*Doubled throughout

G5

F#5

A5

Bb5

A5

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1

G5

F#5

F5

Bb5

A5

Riff A

End Riff A

**Gtr. 2 (dist.)

**Doubled throughout

G5

F#5

A5

Gtr. 2 tacet

Bb5

A5

End Rhy. Fig. 2

Rhy. Fig. 2

Gtr. 1

E5

Riff B

Bb5

A5

End Riff B

E5

Bb5

A5

E5

Verse

E5

D5/A

E5

Bb5

A5

1. He sleeps un-der black seas wait-ing, lies dream-ing in death.

Gtr. 2

Rhy. Fill 1

End Rhy. Fill 1

Rhy. Fig. 3

Gtr. 1

P.M. -- 4

P.M. -- 4

P.M. -- 4

P.M.

Gtr. 2 tacet

E5

D5/A

E5

Bb5

A5

He sleeps un - der cos - mos shak - ing, stars grant - ing his _____ breath.

Gtr. 1

End Rhy. Fig. 3

P.M. -- 4

Gtr. 1: w/ Rhy. Fig. 3

Gtr. 2: w/ Rhy. Fill 1

E5

D5/A

E5

Bb5

A5

He wakes as the world _____ dies scream - ing, all hor - rors ar - rive.
2. He sways in a - byss _____ re - turn - ing, in - hal - ing black _____ skies.

E5

D5/A

E5

Bb5

A5

He wakes giv - ing earth _____ its bleed - ing, pure mad - ness a - live.
He shakes with a tor - ture burn - ing, all lost in his _____ eyes.

Pre-Chorus

E5

A5

E5

A5

Bb5

E5

A5

E5

A5

Bb5

And He haunts you, _____ and He binds your

Gtr. 2

P.S.

steady gliss.

P.S. steady gliss.

Gtr. 1

Rhy. Fig. 4

End Rhy. Fig. 4

Rhy. Fig. 4

Gtr. 1: w/ Rhy. Fig. 4

E5

A5

E5

A5 Bb5

E5

A5

E5

Gtr. 2 tacet

A5 Bb5

soul. _____ And He loathes you _____ and re - claims it _____

Gtr. 2

w/ ambient delay Harm. grad. dive w/ bar delay off

4 (4) -3 1/2

Chorus

A5

G5

E5

Bb5

G5

F5

E5

A5/E

G#5/D# E5

G#5/D#

all. _____ You turn to

Gtr. 1

Rhy. Fig. 5

P.M. P.M. P.M. P.M.

7 5 3 2 0 3 1 5 3 1 2 0 2 0 2 0 2 0 7 6 0 0 0 0 0 6

A5/E E5

Eb5/Bb

D5/A

Bb5/F

A5/E

E5

A5/E

stone, can't look a - way. You

P.M. P.M.

7 0 0 0 0 0 0 0 8 7 8 7 0 0 0 0 7

G#5/D# E5

G#5/D#

A5/E E5

Eb5/Bb

D5/A

Bb5/F

turn to stone, mad - ness they

P.M. P.M.

6 0 0 0 0 0 6 7 8 7 8 0

End Rhy. Fig. 5

1.

Interlude

Gtr. 1: w/ Riff B (2 times)

Gtr. 1: w/ Rhy. Fig. 2

A5 Bb5

A5 E5

say. _____ C - thul - hu a - wak - en. _____

Bb5 A5 E5

Bb5 A5

Gtr. 1

E5

Bb5

A5

E5

2.

Interlude

Gtr. 2: w/ Riff A (2 times)

G5

F#5

F5

A5 G5 E5

- en. _____

Gtr. 3 (dist.)

f *let ring* *let ring* *let ring*

Rhy. Fig. 6

End Rhy. Fig. 6

Gtr. 1

G5 F#5 F5

1/4 let ring ----- 1/2 let ring ----- 1 let ring -----

10 7 10 7 7 0 7 9 7 10 7 7 0 7 8 7 10 7 7 0 0

5 4 3

A5 G5 E5 Bb5 G5 E5 F5 N.C.

7 5 7 10 7 10 8 8

Rhy. Fig. 7 End Rhy. Fig. 7

P.M. ----- P.M. ----- P.M. -----

7 5 3 0 3 5 2 3 3 3 3 3 3 3 3 3 3 3

Guitar Solo E5 Bb5 G5

12 12 12 14 X 12 14 12 12 14 14 14 12 14 12 14 14 12 14 12 14 14 12 12

Riff C

let ring - 1 let ring - 1 let ring - 1

5 7 7 7 7 5 7 7 7 5 6 5 7 7 7 7 5 6 6 6 2 3 3 3

E5 Bb5 A5

let ring ---

End Riff C

let ring ---

Gtr. 1: w/ Riff C

E5 Bb5 G5

E5 Bb5 A5

E5 Bb5 A5 E5

Gtr. 1

let ring ---

Gtr. 1: w/ Rhy. Fig. 6 (4 times)

G5 F#5 F5

Gtr. 3

1/4 let ring ----- 1/2 let ring ----- 1 let ring -----

10 7 10 7 7 0 7 9 7 10 7 7 0 7 8 7 10 7 7 0 0

G5 F#5 F5

1/4 let ring ----- 1/2 let ring ----- 1/2 let ring -----

10 7 10 7 7 0 7 9 7 10 7 7 0 7 8 7 10 7 7 0 7

Gtr. 2: w/ Riff A (1st 3 meas., 3 times)

G5 F#5 F5

10 (10) 10 12 12 13 12 12 13 10 10 12 10 13 12 13 12 10 9

G5

F#5

F5

Gtr. 4 (dist.)

13 13 15 15 17 15 15 17 13 17 15 13 12 13 12 13 12

(cont. on middle staff)

Gtr. 3

10 (10) 10 12 12 13 12 12 13 10 10 12 10 13 12 13 12 10 9

(cont. on upper staff)

G5 F#5 F5

Gtr. 3

12 12 14 15 14 (14) 14 15 17 17 17 15 14 15 14 12 11

Gtr. 4

13 13 15 15 17 15 15 17 13 17 15 13 12 13 12 13 12

Gtr. 1

P.M.

5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4 3 3 3 3 3 3 3 3

Gtr. 1: w/ Rhy. Fig. 7

A5 G5 E5 Bb5 G5 E5 F5

Gtr. 3

14 12 14 15 12 14 13 16 13 16 13 16

Gtr. 4

10 9 10 12 9 10 13 15 13 15 13 15

Chorus

Gtr. 1: w/ Rhy. Fig. 5
Gtrs. 3 & 4 tacet

E5 A5/E G#5/D# E5 G#5/D# A5/E E5 Eb5/Bb D5/A Bb5/F

You turn to stone, can't look a

A5/E E5 A5/E G#5/D# E5 G#5/D# A5/E E5 Eb5/Bb D5/A Bb5/F

way. You turn to stone, mad - ness they

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 1: w/ Riff B (2 times)

A5 Bb5

A5 E5

say. San-i-ty tak-en, seeth-ing dam-na-tion. C-thul-hu a-wak-en. (Wake!)

Bb5 A5 E5

Bb5 A5

Wing-ed sal-va-tion, death by cre-a-tion, C-thul-hu a-wak-en. (Wake!) Dream-ing no more. —

E5

Bb5 A5

C-thul-hu a-wak-en. (Wake!) Dream-ing no more. —

Gtr. 1

let ring -- 1

let ring -- 1/2

let ring -- 1

Outro

E5

A5

E5

A5 Bb5

E5

A5

E5

A5 Bb5

A5

G5

E5

Bb5

G5

F5

E5

N.C.

P.M. ----- 1 P.M.

Halo on Fire

Words and Music by James Hetfield and Lars Ulrich

Intro

Moderately fast ♩ = 126

E5 C5 B5 E5 B5 B♭5 E5 C5 B5 **Em B/D#

Gtr. 3 (dist.)

Tablature for Gtr. 3 (dist.) showing notes 10/12, 10, 12, 11, (11), (11) with a 1/2 note bend.

Gtr. 2 (dist.)

Tablature for Gtr. 2 (dist.) showing notes 7/9, 7, 9, 9, (9), (9) with a 1/2 note bend.

Rhy. Fig. 1

*Gtr. 1 (dist.)

Tablature for Gtr. 1 (dist.) showing notes 2, 0, 10, 8, 9, 7, 2, 0, 2, 0, 2, 9, 8, 6, 2, 0, 10, 8, 9, 7, 4, 5, 4, 5, 6, (6), (6) with a 1/2 note bend.

*Doubled throughout

**Chord symbols reflect implied harmony.

E5 C5 B5 E5 B5 B♭5 E5 C5 B5 Em B/D#

Tablature for Gtr. 3 (dist.) showing notes 10/12, 10, 12, 11, 12, 14, 12.

Tablature for Gtr. 2 (dist.) showing notes 7/9, 7, 10, 9, 10, 12, 10.

End Rhy. Fig. 1

Tablature for Gtr. 1 (dist.) showing notes 2, 0, 10, 8, 9, 7, 2, 0, 2, 0, 2, 9, 8, 6, 2, 0, 10, 8, 9, 7, 4, 5, 4, 7, 6, 7, 9, 7.

Gtr. 1: w/ Rhy. Fig. 1

E5 C5 B5 E5 B5 B \flat 5 E5 C5 B5 Em B/D \sharp End Riff A1

Gtr. 3

Gtr. 2

E5 C5 B5 E5 B5 B \flat 5 E5 C5 B5 Em B/D \sharp

E5 G5 E5 G5 E5 G5 E5 Gtr. 2 tacet G5 E5

Gtr. 3

Gtr. 2

Gtr. 1 Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 3 Riff B1 * Em Em/B Em/A# Em/B

End Riff B1

Gtr. 5 (clean) Riff C1 End Riff C1

p
let ring throughout

Gtr. 1 Riff B End Riff B

Gtr. 4 (clean) Riff C End Riff C

mp
let ring throughout

*Chord symbols reflect implied harmony.

Gtrs. 4 & 5: w/ Riffs C & C1 Em/B Em/A# Em/B

Em

1. O - bey, _

Verse

Gtrs. 4 & 5: w/ Riffs C & C1 (3 3/4 times)
2nd time, Gtr. 6: w/ Fill 1

Em Em/B Em/A# Em/B

o - bey, _ Come, won't_ you stay? _ Sin - cere, _
a - lure, _ Sweet - ness _ ob - scure. _ A - bide, _

Fill 1
Gtr. 6

Em Em/B Em/A# Em/B

sin - cere. a - bide. All Sec - ends - in - tears. in - side. En - dure, De - prive,

Em Em/B Em/A# Em/B

en - dure. de - prive. Thoughts to feel most so a - live. im - pure. Con - cede, O - bey,

Em Em/B Em/A# Em/B

con - cede. o - bey. But Just both don't shall turn we a - bleed? way.

Gr. 1

2 1 2

Chorus

Gr. 1: w/ Rhy. Fig. 1 (1 7/8 times)

Gtrs. 2 & 3: w/ Riffs A & A1

E5 C5 B5 E5 B5 Bb5 E5 C5 B5 Em B/D#

Oh! Hal - lo on fire, the mid-night knows it well.

E5 C5 B5 E5 B5 Bb5 E5 C5 B5 Em B/D#

Fast is de - sire, cre - ates an - oth - er hell.

E5 C5 B5 E5 B5 Bb5 E5 C5 B5 Em B/D#

fear to turn on the light, for the dark-ness won't go a - way.

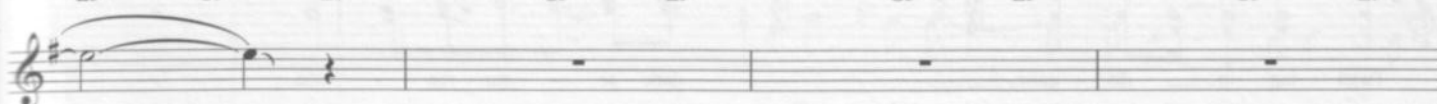
E5 C5 B5 E5 B5 Bb5 E5 C5 B5 N.C.

Fast is de - sire. Turn out the light. Ha - lo on fire.

Interlude

Gtr. 1: w/ Rhy. Fig. 2

E5 G5 E5 G5 E5 G5 E5 G5 E5

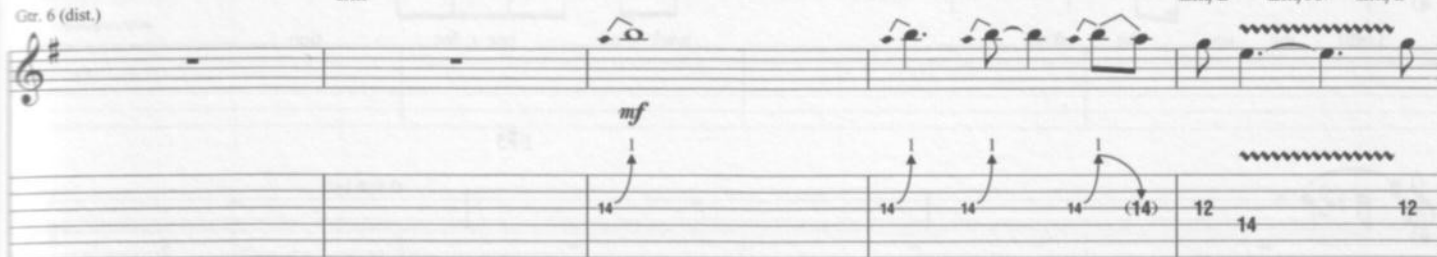


1. Gtrs. 1 & 3: w/ Riffs B & B1
Gtrs. 4 & 5: w/ Riffs C & C1 (2 times)

Em

Em/B Em/A# Em/B

Gtr. 6 (dist.)



Em Em/B Em/A# Em/B



2. Al - lure, ...

2. A5 B5 A5 B5 G5 A5 F#5 G5

End Rhy. Fig. 3



Bridge

Gtr. 1: w/ Rhy. Fig. 3 (4 times)

A5 B5 A5 B5 G5 A5 F#5 G5



Prayers can - not get through, re - turn to send - er.

A5 B5 A5 B5 G5 A5 F#5 G5



Un - to which of you shall I sur - ren - der?

A5 B5 A5 B5 G5 A5 F#5 G5

Twist - ing in dis - guise, dark re - sur - rec - tion.

A5 B5 A5 B5 G5 A5 F#5 G5

Light - ing up the skies, wick - ed per - fec - tion.

F#5

Gtr. 3

Riff D1

5/10 8 7 9 7

Gtr. 2

Riff D

5/7 5 4 7 5

Gtr. 1

Rhy. Fig. 4

End Rhy. Fig. 4

X 3 3 3 X 3 3 3 X 3 3 3 X 3 3 3 4 2

Gtr. 1: w/ Rhy. Fig. 4

F#5

Gtr. 3

5/10 8 7 9 7

Gtr. 2

5/7 5 4 7 5

Gtrs. 2 & 3 tacet

G5

F#5

Too dark _ to sleep, _ can't slip _ a _ way. _

End Riff D1

Gtr. 3

(7)

End Riff D

Gtr. 2

(5)

Rhy. Fig. 5

End Rhy. Fig. 5

X 5 5 5 5 X 5 5 5 5 X 5 5 5 4 X 4 4 4 4 4 4 4 4 4 4 4 4

Gtr. 1: w/ Rhy. Fig. 5 (2 times)

G5

F#5

O - pen _ or close, _ my eyes _ be - tray. _

G5

F#5

Be - yond _ the black. _ Come, won't _ you stay? _

Interlude

E5

G5 E5 G5 E5

Gtr. 1

P.M.

2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 5 5 0 5 2 2

G5 E5 G5 F#5 F5 F#5

G5 E5 G5 E5 G5 E5

G5 E5 G5 F#5 F5 F#5

Rhy. Fig. 6

End Rhy. Fig. 6

Play 3 times

P.M. -----

P.M. -----

P.M. -----

0 5 5 0 5 4 3 4

5 0 5 5 0 5 2 2

0 5 5 0 5 4 3 4

Gtr. 1: w/ Rhy. Fig. 4 (2 times)

G5

Gtrs. 2 & 3: w/ Riffs D & D1

F#5

Gtr. 8 (dist.)

f

0 7 9 0 9 11 0 11 12 0 12 14 12 16 16

1/2

Gtr. 7 (dist.)

f

0 9 10 0 10 12 0 12 14 0 14 15 14 17 16

G5

F#5

f

0 6 7 0 7 9 0 11 12 0 12 14 12 16 16

1/2

f

0 9 10 0 10 12 0 12 14 0 14 15 14 17 16

G5

Gtr. 8

Gtr. 7

Gtr. 1

Guitar Solo

E5 G5 E5 G5 E5

G5 E5 G5 F#5 F5 F#5

Gtr. 1: w/ Rhy. Fig. 6 (3 times)

G5 E5 G5 E5 G5 E5

Gtr. 6

Gtr. 8

Gtr. 7

Gtr. 1

Gtrs. 7 & 8 tacet

G5 E5 G5 F#5 F5 F#5 G5 E5 G5 E5 G5 E5

Gtr. 6 *loco* 8va-1

12 15 15 (15) 14 12 14 12 14

G5 E5 G5 F#5 F5 F#5 G5 E5 G5 E5 G5 E5 G5 E5 G5 F#5 F5 F#5

9 7 0 9 (9) 0 9 7 9 7 0 9 7 9 8 14 (14) X 14 (14) X 14 (14) 14 (14) 14 (14) 12 14 12 12 12 14 12 12 14

Interlude

E5 G5 E5

Gtr. 6

12 14

Gtr. 1

2 12 10 9 (9) 2 12 10 9 (9)

E5 G5 E5 G5 E5

Gtr. 1

2 12 10 9 (9) 2 12 10 9 (9)

G5

Gm/Bb

C5

G5

Gm/Bb

C5

Gtr. 5

Harm. - -

Pitch: D

G

Gtr. 4

G5

Gm/Bb

CS

GS

Harm. -

Gtrs. 4 & 5 tacet

D5

Riff E

Gtr. 6

 f

Rhy. Fig. 7

Gtr. 1

End Riff E

[illegible]

Gtr. 1: w/ Rhy. Fig. 7 (3 times)

Gtr. 6: w/ Riff E (3 times)

D5

Hel - lo dark - ness, — say good -

D5

bye.

Hel - lo dark - ness, — say good -

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 7 (4 times)

DS

bye.

Gtr. 6

[illegible]

C5

10 9 12 10 9 12 10 8 10 8 10 9 7 9 5 7 6 0 $\frac{1}{4}$

D5

semi-P.H. -----

5 7 5 5 5 7 5 5 5 7 5 5 5 7 5 5 5 7

semi-P.H. -----

(7) 5 5 5 7 7 12 10 12 12 10 12 10 12 12 10 12 10 12 10

C5

D5

semi-P.H. -----

12 12 10 12 10 12 10 12 10 12 12 10 12 10 12 10 12

P.M. - -

10 0 10 12 12 12 12 12 10 10 10 12 12 10 12 10 10 12 10 10 12 10 10 12 10 10 12 10 10 12

[illegible][illegible]

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melody with eighth and sixteenth notes, some beamed together, and a final measure with a whole note. The bottom staff is a bass clef and contains a bass line with eighth and sixteenth notes, also beamed together. A finger number '6' is written below the first measure of the bass line.

The image shows a musical score for a piece titled "C5". The top staff is a standard musical notation in treble clef with a key signature of one flat (Bb). The melody consists of eighth and quarter notes, with some notes beamed together. The bottom staff is a fretboard diagram for a guitar, showing the fret numbers for each note in the melody. The diagram includes fingerings (1, 2, 3) and a "let ring" instruction with a dashed line. The fretboard diagram is divided into two systems, each with four measures. The first system shows frets 10, 12, and 13. The second system shows frets 10, 12, and 13, with a (12) indicating a natural or a specific fretting technique.

D5

Gtr. 6

G5

D5

GS

Gtr. 6

5 8 10 5/7 (7) 5 8 10 5/7 (7)

Gtr. 1

The musical score for 'The Rose Tree' is presented in a two-staff format. The top staff is in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style, featuring a series of eighth and quarter notes. The bottom staff is a bass line, also in G major and 4/4 time, providing a simple harmonic accompaniment. The lyrics 'The Rose Tree' are written below the bass line, aligned with the corresponding notes. The score is divided into four measures, each containing a line of lyrics. The first measure contains the lyrics 'The Rose Tree', the second 'The Rose Tree', the third 'The Rose Tree', and the fourth 'The Rose Tree'.

D5

GS

C5/G

The musical score for 'The Rose Tree' is presented in two systems. The first system features a vocal melody in treble clef with a key signature of one flat and a 2/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5, and a half note B4. This is followed by a measure with a dotted quarter note A4 and an eighth rest. The second system continues the melody with a quarter note G4, an eighth note F#4, and a quarter note E4. The score includes fingerings (5, 8, 10, 5/7, 10/12, 10, 9, 10, 9, (9)) and a 'slight rit.' marking with a 1/2 note value. The second system features a piano accompaniment in treble clef, starting with a whole note chord (G4, B4, D5) and a half note chord (F#4, A4, C5). The piano part includes a 'slight rit.' marking. The score is written on a five-line staff with a key signature of one flat and a 2/4 time signature.

A tempo

D5/A

F5/C

D5/A

F5/C

D5/A

F5/C

D5/A

D/A

N.C.

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the beginning of the piece in 4/4 time, with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note G4, followed by a half note A4, and then a quarter note B-flat4. The second system continues the melody with a quarter note G4, followed by a half note F4, and then a quarter note E4. The third system shows the melody ending with a quarter note D4, followed by a half note C4, and then a quarter note B-flat4. The lyrics 'The Rose Tree' are written below the melody. The score is written on a single staff with a treble clef and a key signature of one flat. The time signature is 4/4. The melody is written in a simple, folk-like style. The lyrics are written in a simple, sans-serif font. The score is presented in a clear, legible format.

Words and Music by James Hetfield and Lars Ulrich

Intro
Moderately ♩ = 121

Gtr. 1: w/ Rhy. Fig. 1 (8 times)

Gtr. 1 (dist.) E5
Rhy. Fig. 1

End Rhy. Fig. 1 Gtr. 2 (dist.)

4.

Play 4 times *Gtrs. 1 & 2

P.M. - - - - - 4

*Composite arrangement

D5 C5 D5

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with triplets indicated by a '3' over a bracket. The bottom staff is a bass line consisting of whole and half notes, with some measures containing multiple '2' characters, likely representing fingerings or a specific notation style. The piece concludes with a double bar line and repeat dots.

F5 E5 D5 F5 E5

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melody with notes labeled F5, E5, D5, and F5. The bass staff contains a bass line with notes labeled 10, 8, 7, and 10. The system is marked with a '1' in the bottom right corner.

*E5

Bb5

G5 E5

Bb5

E5

F5

Play 4 times

End Rhy. Fig. 2

Rhy. Fig. 2

*Chord symbols reflect implied harmony.

Gtr. 1 E5 D5 C5 D5 F5 E5 D5 F5 E5

Rhy. Fig. 3

Gtr. 2 Rhy. Fig. 3A

D5 C5 D5 F5 E5 D5 F5 Em

End Rhy. Fig. 3

End Rhy. Fig. 3A

Verse

E5 D5 C5 E5 D5 C5 B5

1. Wake to face the day, grab this life and walk

Gtrs. 1 & 2 Rhy. Fig. 4

9 7 7 5 5 9 7 5 5 4

E5 D5 C5 E5 D5 C5 B5

a - way. War is nev - er done, rub the patch and bat -

9 7 7 5 5 9 7 5 5 4

E5 D5 C5 E5 D5 C5 D5 F5 E5 D5 F5

tle on. Make it go a - way, please make it go a - way.

9 7 7 5 5 9 7 5 5 4

Gtr. 4 (dist.) Riff A1

End Riff A1

mf

10 12 10 12 12 10 12 14 13 12 10 13

Gtr. 3 (dist.) Riff A

End Riff A

mf

11 12 11 9 12 11 9 11 10 12 11 10

Gtrs. 1 & 2

End Rhy. Fig. 4

9 7 7 5 5 9 7 5 5 4 10 9 7 5 10 8

G5 E5 D5 C5 D5 F5 E5 D5 F5

mem - 'ry. My life... the war that nev - er ends...

Gtrs. 1 & 2

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (4 times)

E5 B \flat 5 E5 D5 C5 D5 F5 E5 D5 F5

7

Gtrs. 1 & 2

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A

E5 D5 C5 D5 F5 E5 D5 F5

Gtr. 5 (dist.)

f

Em

Em

Gtrs. 1 & 2: w/ Rhy. Fig. 4

E5 D5 C5

E5 D5 C5 E5 D5 C5 B5

er heal. Com-ing home from war, piec-es don't fit an-

12 12 12 14 12 14 X 14 12 14 14 12 15 X 9 7 7 10

Gtrs. 3 & 4: w/ Riffs A & A1

E5 D5 C5

E5 D5 C5 E5 D5 C5 D5 F5 E5 D5 F5

y - more. _____ Make it go _____ a - way, _____ please make it go _____ a - way. _

14 14 14 14 14 15 15 15 15

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
Gtrs. 3 & 4: w/ Fills 1 & 1A

Gtr. 5 tacet

E5 Bb5 G5 E5 Bb5 E5 F5 E5 Bb5 G5 E5 Bb5 E5 F5

Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

E5 Bb5 G5 E5 Bb5 E5 F5 E5 Bb5 G5 E5 Bb5 E5 F5

Bridge

N.C.

Bb5

E5

Fa - ther, please come - home.

Gtrs.

1 & 2

Rhy. Fig. 6

N.C.

Bb5

E5

Shell - shocked, all I've - known.

NC.

Bb5

Fa - ther, please come home.

End Rhy. Fig. 6

Interlude

E5

Bb5

E5

A5

Bb5

E5

Interlude musical notation.

Gtr. 1 Riff B

Guitar 1 Riff B musical notation.

Gtr. 2

Guitar 2 musical notation.

Bb5

E5

A5

G5

E5

Guitar 1 musical notation.

Guitar 2 musical notation.

Bb5 E5 A5 Bb5 E5

P.M. ---

Bb5 E5 A5 G5 E5

P.M. ---

End Riff B

Verse

Gtrs. 1 & 2: w/ Riff B

E5 Bb5 E5 A5 Bb5 E5 Bb5 E5 A5 G5 E5

3. La - bel him a dead - wood sol - dier now, — cast a - way and left to — roam. —

Bb5 E5 A5 Bb5 E5 Bb5 E5 A5 G5 E5

Rap - id is the road to sac - ri - fice, — just takes long - er to come — home. — Come home.

Guitar Solo

E5 Bb5 E5 A5 Bb5 E5

Gtr. 5

w/ wah-wah

12 14 14 14 12 $\frac{1}{4}$

14 12 14 13 $\frac{1}{2}$

12 14 14 14 12 $\frac{1}{4}$

14 12 14 15 $\frac{1}{4}$

Gtrs. 1 & 2

The musical score for Guitars 1 & 2 is written on two staves. The top staff features a melodic line in G major, starting with eighth notes and moving to sixteenth notes. The bottom staff provides a bass line with chords and a descending eighth-note line. The score is divided into two systems by a double bar line. The first system ends with a double bar line, and the second system begins with a new set of notes. The bottom staff includes a key signature change from G major to G minor, indicated by a flat sign on the B note.

Bb5 E5 A5 G5 E5

The first system of musical notation for 'The Sound of Silence' is shown. It consists of a single staff in treble clef with a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. This is followed by a quarter rest, then a quarter note G4, and a quarter note F#4. The melody continues with a quarter note E5, a quarter note D5, and a quarter note C5. The system ends with a quarter note B4. Above the staff, the notes Bb5, E5, A5, G5, and E5 are written, indicating the pitch bends for the notes B4, E5, A4, G4, and E5 respectively. The notes B4, E5, and A4 are marked with a wavy line, indicating a vibrato effect. The notes G4 and E5 are marked with a wavy line and a downward arrow, indicating a pitch bend.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff, starting with a quarter note G4, followed by eighth notes A4, Bb4, and C5, then a quarter note Bb4, and finally a half note G4. The second system continues the melody with a quarter note F4, followed by eighth notes E4, D4, and C4, then a quarter note Bb3, and finally a half note G3. The score is accompanied by a guitar part indicated by a dashed line and the text 'P.M.' (Plectrum). The guitar part is written on a six-line staff, with the first system showing a sequence of notes: 5, 7, 7, 7, 8/6, 5, 7, 7, 7, 7/5, 5, 3, 2, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains the melody, which includes a wavy line indicating a trill. The bottom staff is in bass clef and contains the bass line, featuring a wavy line and a 'P.M.' (pedal point) marking. The score is divided into two measures by a double bar line.

G5 A5 G5 A5 G5 E5 D5 C5 D5

side me. Trapped in a mem - o - ry for - ev - er. My life... the

Gtrs. 1 & 2

F5 E5 D5 F5 E5 Bb5 G5 E5 Bb5 E5 F5

war that nev - er ends. —

P.M. ———— let ring — let ring — let ring — P.M. ————

E5 Bb5 G5 E5 Bb5 E5 F5

P.M. ———— let ring — let ring — let ring — P.M. ————

Outro

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

E5

Gtr. 2

E5 E5 C B E5 B Bb E5 F5

Gtrs. 1 & 2

E5 N.C.

ManUNkind

Words and Music by James Hetfield, Lars Ulrich and Robert Trujillo

Intro

Moderately ♩ = 124

*A

D5/A

Am

C/A

G/A

Gtr. 1 (slight dist.)

mp
w/ fingers
**w/ wah-wah

*Chord symbols reflect overall harmony.

**Used as filter

1.

2.

Faster ♩ = 137

C/A

G/A

A

Gtr. 1

***Gtrs. 2 & 3 (dist.)

mf
string
noise

***Composite arrangement

Gtr. 1 tacet

B5

E5

F5

F#5

A5

Gtrs. 2 & 3

F#5 E5 F5 F#5 A5

($\text{♩} = \text{♩} \text{ } \text{♩}$) F#5 E5 F5 F#5 A5 E5 F5 F#5 A5

1. 2.

Gtr. 2

Gtr. 3

F#5 G5 F#5 A5 F#5

Gtrs. 2 & 3

Play 4 times

Riff A

let ring -1

P.M. P.M. P.M. P.M.

A5 F#5 E5

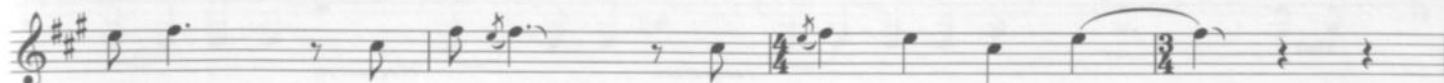
End Riff A

Verse

Gtrs. 2 & 3: w/ Riff A

F#5

A5 F#5



1. Cha - os, a - wait - ing for Ad - am's re - turn. _____
2. Gar - den of E - den, so sim - ple and pure. _____



Mad - ness, smil - ing as we watch it burn. _____
Greed - y, need - y, we must we have more? _____ } I've be -

Chorus

F#5

A5

B5

E5

F#5

A5

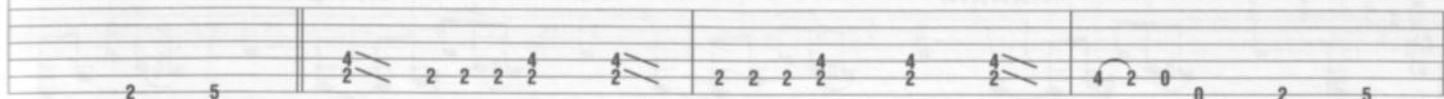


come hos - tage to _____ my mind. _



P.M. ---- 1

P.M. ---- 1



2 5

4 2 2 2 4 4

2 2 2 4 4 4

4 2 0 0 2 5

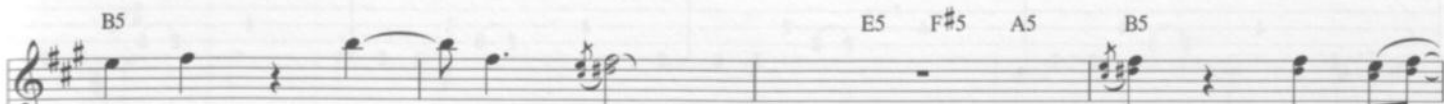
4 2 0 0 2 5

4 2 0 0 2 5

4 2 0 0 2 5

4 2 0 0 2 5

4 2 0 0 2 5



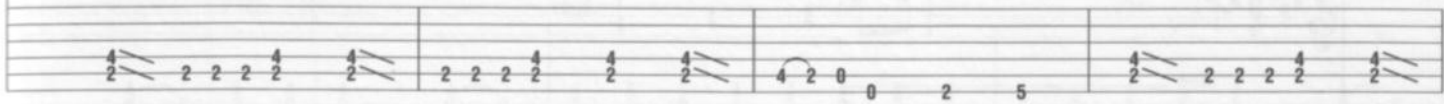
Left my - self _____ be - hind. Blind lead blind, _



P.M. ---- 1

P.M. ---- 1

P.M. ---- 1



4 2 0 0 2 5

4 2 0 0 2 5

4 2 0 0 2 5

4 2 0 0 2 5

4 2 0 0 2 5

4 2 0 0 2 5

4 2 0 0 2 5

4 2 0 0 2 5

To Coda

A5

C#5

E5

F5

F#5

A5



quest to _____ find _____ faith in man - (un) -



P.M. ---- 1

P.M. ---- 1

P.M. ---- 1

End Rhy. Fig. 1



2 2 2 4 4 4

0 7 5 7 7 7 7 7

7 5 11 11 11 11

11 11 11 11

2 0 3 4 7 5

2 0 3 4 7 5

2 0 3 4 7 5

2 0 3 4 7 5

F#5 E5 F5 F#5 A5

kind. _____

1/4 1/4 1/4

* Harm. ----- 4

Pitch: B E D E G#

*Gradually slide finger up string length while picking in rhythm indicated.

Gtrs. 2 & 3 F#5 G5 F#5 A5 F#5 G5 F#5 A5

D.S. al Coda

⊕ Coda

Interlude
Faster ♩ = 154 (♩ = ♩)

Gtr. 3 tacet

F#5 F#(b5) B5/F# G5 F#5 A5 F#5

kind. _____

Gtr. 2

Gtr. 3

Gr. 2

F#(b5) F#m B5 A6 B5

0 2 2 2 4 0 2 2 2 3 0 2 2 2 0 4 2 4 0 4 2

Gtrs. 2 & 3
 F#5
F#(b5)
B5/F#
G5 F#5
A5 F#5

The musical notation for guitar tracks 2 and 3 consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a sequence of chords and melodic lines. The bottom staff shows fingerings for the left hand, with numbers 0, 2, 2, 2, 4, 0, 2, 2, 2, 3, 0, 2, 2, 2, 2, 3, 2, 2, 5, 2, 2.

Verse 4 *Be still*
Half-time feel

3. Fas - ci - nate, part - ner of in -

*w/ echo set for quarter-note regeneration w/ 5 decaying repeats.

[illegible]

**As before

G5 F#5 A5 F#5 D5 C#5 B5 A5 B5 C#5 F#5

les - sons we nev - er learn. Dom - i - nate,

let ring - 4 P.M. -- 4 let ring - 4 P.M. -- 4

0 2 2 2 2 2 2 3 2 2 5 2 2 5 4 2 0 2 4 0 2 2 2 2 2 0 2

*As before

A5 E5 F#5

kill - ing of the in - no - cence. De - vi - ate,

let ring - 4 P.M. -- 4 let ring - 4 P.M. -- 4 let ring - 4 P.M. -- 4 let ring - 4 P.M. -- 4

4 4 4 4 4 4 4 4 4 4 0 2 2 2 2 4 0 2 4 4 4 4 2 0 2 4 0 2 4 0 2

**As before

End half-time feel

G5 F#5 A5 F#5 D5 C#5 B5 A5 B5

and to dust you re - turn.

let ring - 4 P.M. -- 4 let ring - 4 P.M. -- 4

4 4 4 4 4 4 4 4 4 4 0 2 2 2 2 2 2 3 2 2 5 2 2 5 4 2 0 2 14

Interlude

F#5 F#(b5) B5/F# G5 F#5 A5 F#5

Yeah.

Riff B

0 2 2 2 4 0 2 2 2 3 0 2 2 2 2 3 2 2 5 2 2 0 2 2 2 4

***As before

F#(b5) F#m B5 A6 B5 F#5 F#(b5) B5/F#

End Riff B

G5 F#5 A5 F#5 F#(b5) F#m B5 A6 B5

Chorus
D5 B5

Seized _____ by the day, _____ fro - zen

Gtr. 4 **Riff C**
mf
w/ wah-wah

Gtr. 5 (dist.) **Riff C1**
mf
w/ wah-wah

Gtrs. 2 & 3 **Rhy. Fig. 2**

E5 F#5 D5

cap - tive _____ by the night. _____ Seized _____

6 6 7 4 6 7

7 0 0 2 4 5

let ring - 1 P.M. -- 1 let ring - 1 P.M. -- 1 P.M.

2 0 2 0 2 0 2 4 4 4 2 4 0 2 4 4 4 0 7 5

B5 E5

_____ by the day, _____ all the dark days _____ of your life. .

End Riff C

(7) 7 9 7 6 4 7 4 6 7 6

End Riff C1

(5) 5 7 5 4 7 5 2 7 7

End Rhy. Fig. 2

(5) 0 0 4 2 0 0 2 0 0 2

G5 A5

Gtrs. 2 & 3

Measures 1-8 of the guitar part for Gtrs. 2 & 3. The notation is on a single staff with a key signature of one sharp (F#). The first measure contains a chord of F#4 and A4. The second measure contains a whole note chord of F#4 and A4, marked 'P.M.'. The third measure contains a whole note chord of F#4 and A4, marked 'P.M.'. The fourth measure contains a whole note chord of F#4 and A4, marked 'P.M.'. The fifth measure contains a whole note chord of F#4 and A4, marked 'P.M.'. The sixth measure contains a whole note chord of F#4 and A4, marked 'P.M.'. The seventh measure contains a whole note chord of F#4 and A4, marked 'P.M.'. The eighth measure contains a whole note chord of F#4 and A4, marked 'P.M.'. The fretboard diagram below the staff shows the fingerings for each measure: Measure 1: F#4 (index), A4 (ring). Measure 2: F#4 (index), A4 (ring). Measure 3: F#4 (index), A4 (ring). Measure 4: F#4 (index), A4 (ring). Measure 5: F#4 (index), A4 (ring). Measure 6: F#4 (index), A4 (ring). Measure 7: F#4 (index), A4 (ring). Measure 8: F#4 (index), A4 (ring).

Eb5 F5 Eb5 G5 A5 Eb5
 3 w/ bar ----- 1
 (17) 14 14 14 (14) (14) (14) (14) 1 hold bend 14 17 14 17 14 17 14 16

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bottom staff is in bass clef and provides harmonic support with chords. The first measure contains a C4-E4-G4 triad. The second measure contains a C4-E4-G4 triad. The third measure contains a C4-E4-G4 triad. The fourth measure contains a C4-E4-G4 triad. The fifth measure contains a C4-E4-G4 triad. The sixth measure contains a C4-E4-G4 triad. The seventh measure contains a C4-E4-G4 triad. The eighth measure contains a C4-E4-G4 triad. The ninth measure contains a C4-E4-G4 triad. The tenth measure contains a C4-E4-G4 triad. The eleventh measure contains a C4-E4-G4 triad. The twelfth measure contains a C4-E4-G4 triad. The thirteenth measure contains a C4-E4-G4 triad. The fourteenth measure contains a C4-E4-G4 triad. The fifteenth measure contains a C4-E4-G4 triad. The sixteenth measure contains a C4-E4-G4 triad. The seventeenth measure contains a C4-E4-G4 triad. The eighteenth measure contains a C4-E4-G4 triad. The nineteenth measure contains a C4-E4-G4 triad. The twentieth measure contains a C4-E4-G4 triad. The twenty-first measure contains a C4-E4-G4 triad. The twenty-second measure contains a C4-E4-G4 triad. The twenty-third measure contains a C4-E4-G4 triad. The twenty-fourth measure contains a C4-E4-G4 triad. The twenty-fifth measure contains a C4-E4-G4 triad. The twenty-sixth measure contains a C4-E4-G4 triad. The twenty-seventh measure contains a C4-E4-G4 triad. The twenty-eighth measure contains a C4-E4-G4 triad. The twenty-ninth measure contains a C4-E4-G4 triad. The thirtieth measure contains a C4-E4-G4 triad. The thirty-first measure contains a C4-E4-G4 triad. The thirty-second measure contains a C4-E4-G4 triad. The thirty-third measure contains a C4-E4-G4 triad. The thirty-fourth measure contains a C4-E4-G4 triad. The thirty-fifth measure contains a C4-E4-G4 triad. The thirty-sixth measure contains a C4-E4-G4 triad. The thirty-seventh measure contains a C4-E4-G4 triad. The thirty-eighth measure contains a C4-E4-G4 triad. The thirty-ninth measure contains a C4-E4-G4 triad. The fortieth measure contains a C4-E4-G4 triad. The forty-first measure contains a C4-E4-G4 triad. The forty-second measure contains a C4-E4-G4 triad. The forty-third measure contains a C4-E4-G4 triad. The forty-fourth measure contains a C4-E4-G4 triad. The forty-fifth measure contains a C4-E4-G4 triad. The forty-sixth measure contains a C4-E4-G4 triad. The forty-seventh measure contains a C4-E4-G4 triad. The forty-eighth measure contains a C4-E4-G4 triad. The forty-ninth measure contains a C4-E4-G4 triad. The fiftieth measure contains a C4-E4-G4 triad. The fifty-first measure contains a C4-E4-G4 triad. The fifty-second measure contains a C4-E4-G4 triad. The fifty-third measure contains a C4-E4-G4 triad. The fifty-fourth measure contains a C4-E4-G4 triad. The fifty-fifth measure contains a C4-E4-G4 triad. The fifty-sixth measure contains a C4-E4-G4 triad. The fifty-seventh measure contains a C4-E4-G4 triad. The fifty-eighth measure contains a C4-E4-G4 triad. The fifty-ninth measure contains a C4-E4-G4 triad. The sixtieth measure contains a C4-E4-G4 triad. The sixty-first measure contains a C4-E4-G4 triad. The sixty-second measure contains a C4-E4-G4 triad. The sixty-third measure contains a C4-E4-G4 triad. The sixty-fourth measure contains a C4-E4-G4 triad. The sixty-fifth measure contains a C4-E4-G4 triad. The sixty-sixth measure contains a C4-E4-G4 triad. The sixty-seventh measure contains a C4-E4-G4 triad. The sixty-eighth measure contains a C4-E4-G4 triad. The sixty-ninth measure contains a C4-E4-G4 triad. The seventieth measure contains a C4-E4-G4 triad. The seventy-first measure contains a C4-E4-G4 triad. The seventy-second measure contains a C4-E4-G4 triad. The seventy-third measure contains a C4-E4-G4 triad. The seventy-fourth measure contains a C4-E4-G4 triad. The seventy-fifth measure contains a C4-E4-G4 triad. The seventy-sixth measure contains a C4-E4-G4 triad. The seventy-seventh measure contains a C4-E4-G4 triad. The seventy-eighth measure contains a C4-E4-G4 triad. The seventy-ninth measure contains a C4-E4-G4 triad. The eightieth measure contains a C4-E4-G4 triad. The eighty-first measure contains a C4-E4-G4 triad. The eighty-second measure contains a C4-E4-G4 triad. The eighty-third measure contains a C4-E4-G4 triad. The eighty-fourth measure contains a C4-E4-G4 triad. The eighty-fifth measure contains a C4-E4-G4 triad. The eighty-sixth measure contains a C4-E4-G4 triad. The eighty-seventh measure contains a C4-E4-G4 triad. The eighty-eighth measure contains a C4-E4-G4 triad. The eighty-ninth measure contains a C4-E4-G4 triad. The ninetieth measure contains a C4-E4-G4 triad. The ninety-first measure contains a C4-E4-G4 triad. The ninety-second measure contains a C4-E4-G4 triad. The ninety-third measure contains a C4-E4-G4 triad. The ninety-fourth measure contains a C4-E4-G4 triad. The ninety-fifth measure contains a C4-E4-G4 triad. The ninety-sixth measure contains a C4-E4-G4 triad. The ninety-seventh measure contains a C4-E4-G4 triad. The ninety-eighth measure contains a C4-E4-G4 triad. The ninety-ninth measure contains a C4-E4-G4 triad. The hundredth measure contains a C4-E4-G4 triad.

[illegible]

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a piano part. The guitar part is written in treble clef with a key signature of two sharps (F# and C#). The piano part is written in bass clef. The score is divided into measures, with chord diagrams and fret numbers provided for the guitar. The guitar part includes a solo section with a key signature change to one sharp (F#). The piano part includes a section marked "P.M." and a section marked "let ring".

Guitar Part:

- Measures 1-2: E5 F#5, C5, D5, C5, F#5. Chord diagrams show E5, F#5, C5, D5, and F#5.
- Measures 3-4: F#(b5), B5/F#. Chord diagrams show F#(b5) and B5/F#.

Piano Part:

- Measures 1-2: P.M. (Piano Moderato). Chord diagrams show C major and F# major.
- Measures 3-4: let ring. Chord diagrams show C major and F# major.

End half-time feel

G5 F#5 A5 F#5 F#(b5) F#5 A5 B5 N.C.

w/ bar

1 1/2 hold bend

-1

3 2 2 5 2 2 0 2 2 2 4 0 2 2 2 3 0 2 2 0 2 0 4 2 2

Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 2
Gtrs. 4 & 5: w/ Riffs C & C1
Gtr. 6 tacet

D5 B5 E5

Seized _____ by the day, _____ fro - zen cap - tive _____

F#5 D5

_____ by the night. _____ Led _____ so _____ a - stray, _

B5 E5

_____ all the dark days _____ of your life. _

Interlude Slower ♩ = 137 (♩ = ♩)

F#5 G5 F#5 A5 F#5 G5 F#5 A5

Gtr. 5 tacet

Gtr. 3

let ring 4 let ring 4

Gtr. 5

Gtr. 2

Gtr. 3 F#5 G5 F#5 A5 F#5 G5 F#5 A5

The guitar solo for Measure 3 consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains six measures of music. Measures 1-2 are marked "let ring -". Measures 3-6 contain eighth-note triplets. Above the first triplet is a wavy line indicating vibrato. Above the second triplet is a wavy line indicating vibrato. Above the third triplet is a wavy line indicating vibrato. Above the fourth triplet is a wavy line indicating vibrato. Above the fifth triplet is a wavy line indicating vibrato. Above the sixth triplet is a wavy line indicating vibrato. The bottom staff shows fret numbers: 2, 4, 2, 3, 4, 3, 2, 4, 2, 3, 5, 0, 2, 4, 2, 3, 3, 2, 4, 2, 3, 5, 0.

[illegible]

Trs. 2 & 3

F#5

G5

F#5

A5

let ring - - - -

2 4 2 3 4 3 2 4 2 3 2 5 0

Verse

Gtrs. 2 & 3: w/ Riff A

4. Ze - ro, re - set, cre - a - tion of man. _____

Fool - ish, read - y, ——— to wit - ness a - gain? ——— I've be -

Chorus

Gtrs. 2 & 3: w/ Fill 1

Gtrs. 2 & 3: w/ Rhy. Fig. 1

F#5 A5 B5 E5 F#5 A5

come hos - tage to my mind.

B5 E5 F#5 A5 B5

Left my - self be - hind. Blind lead blind,

A5 C#5 E5 F5 F#5 A5

quest to find faith in man - (un) -

F#5 G5 F#5 A5 F#5 G5 E5 F5 F#5 A5 *Play 3 times*

kind. Faith in man - (un) -

Gtrs. 2 & 3

let ring -

F#5 G5 F#5 A5 F#5 G5 E5 F5 F#5 A5

kind. Oh, faith in man - (un) -

let ring -

Outro F#5 A5 F#5

kind.

P.M. P.M. P.M. P.M.

Here Comes Revenge

Words and Music by James Hetfield and Lars Ulrich

Gtr. 5: Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderately fast ♩ = 132

Half-time feel

G5 F5 B♭5 G5 F5 E5

G5 F5 B♭5 G5 F5 E5

G5 F5 B♭5 G5 F5

Gtr. 3 (dist.)

Riff A

Tablature for Gtr. 3 (dist.) showing Riff A. The notation includes fret numbers (12, 15, 0), bends (+1, -1), and techniques like "w/ phaser w/ bar" and "grad. dive w/ bar".

*Gtrs. 1 & 2 (dist.)

Rhy. Fig. 1

Tablature for Gtrs. 1 & 2 (dist.) showing Rhythm Figure 1. The notation includes fret numbers (5, 3, 1, 2) and techniques like "P.M. -1".

*Composite arrangement

E5

G5 F5 B♭5 G5 F5 E5

G5 F5 B♭5 G5 F5

End Riff A

Tablature for Gtr. 3 (dist.) showing End Riff A. The notation includes fret numbers (12, 15, 0, 15, 14, 14, 0), bends (-2 1/2, -1/2, -1 1/2, -2 1/2), and techniques like "w/ bar" and "slack".

End Rhy. Fig. 1

Tablature for Gtrs. 1 & 2 (dist.) showing End Rhythm Figure 1. The notation includes fret numbers (2, 5, 3, 1, 2) and techniques like "P.M. -1".

Gtr. 3: w/ Riff A

*E5 B5 E5 B5 E5 A5 Bb5 G5 F5 Bb5 G5 F5 E5 B5 E5 B5 E5 C5 Bb5 G5 F5 Bb5 G5 F5

Gtrs. 1 & 2

Chord symbols: E5, B5, E5, B5, E5, A5, Bb5, G5, F5, Bb5, G5, F5, E5, B5, E5, B5, E5, C5, Bb5, G5, F5, Bb5, G5, F5

Annotations: P.M. ---, P.M., P.M. ---, P.M. ---, P.M., P.M. ---, P.M. ---

*Chord symbols reflect implied harmony.

Chord symbols: E5, B5, E5, B5, E5, A5, Bb5, G5, F5, Bb5, G5, F5, E5, B5, E5, B5, E5, C5, Bb5, G5, F5, Bb5, G5, F5

Annotations: P.M. ---, P.M., P.M. ---, P.M. ---, P.M., P.M. ---, P.M. ---

Chord symbols: E5, B5, E5, B5, E5, A5, Bb5, E5, Bb5, E5, Bb5, E5, G5, A5, E5, A5, E5, A5, E5, G5, E5, G5, E5, Bb5, G5, F5

Annotations: P.M. ---, P.M., P.M., P.M. ---, P.M., P.M., P.M. ---, P.M., P.M. ---, P.M. ---

End half-time feel

Chord symbols: E5, B5, E5, B5, E5, A5, Bb5, E5, Bb5, E5, Bb5, E5, G5, A5, E5, A5, E5, A5, E5, G5, E5, G5, E5, Bb5, G5, F5

Annotations: P.M. ---, P.M. ---, P.M., P.M., P.M. ---, P.M., P.M., P.M. ---, P.M., P.M. ---, P.M. ---

E5

Rhy. Fig. 2

E°

E5

D5 Bb5 A5 Bb5 A5 G5

End Rhy. Fig. 2

Chord symbols: E5, E°, E5, D5, Bb5, A5, Bb5, A5, G5

Annotations: P.M. ---, P.M. ---, P.M., P.M. ---, P.M. ---, P.M., P.M. ---, P.M. ---, P.M., P.M. ---, P.M. ---

B5 G5 F#5 G5 F#5 D5 E5 E°

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

4 2 5 3 4 2 5 3 4 2 7 5 9 7 0 0 0 0 0 0 0 0 0 0 0 0 2 0 0 0 0 3 6 5 5 5 3 5 6 6

THE WIND

E5 D5 Bb5 A5 Bb5 A5 G5

P.M. ----- P.M. ----- P.M. -----

2 0 0 0 0 0 2 0 0 0 0 0 2 0 0 0 4/5 6 5 6 5 3

The musical score for 'E5' is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a single note, E5, which is a half note. The bottom staff is in bass clef and contains a single note, E4, which is a half note. The two notes are connected by a horizontal line, indicating they are part of the same melodic line.

Verse

Gtrs. 1 & 2 tacet

Gm

Chs. 1 & 2 meet

Gm D/F# D

1. Lit - tle grave — I'm griev - ing, _____ I will mend you.
2. I re - turn — this night - mare, _____ I will find you.

Riff B

Gtr. 4 (slight dist.)

End Riff B

Ch. 4 (beginning)

mp
let ring throughout

Riff B1

Gtr. 5 (slight dist.)

End Riff B1

Gtrs. 4 & 5: w/ Riffs B & B1

Gm

D/F#

D

Sweet re - venge I'm dream - ing, I will end you.
Sleep - less, cloaked in de - spair, I'm be - hind you.

Gm

D/F#

I've been here since dawn of time, count-less ha - treds built my shrine.
Man has made me, oh, so strong, blur - ring lines of right and wrong.

Riff C

End Riff C

Gtrs. 1 & 2

3 0 1 0 1 3 2 0 1 0 1 0

Riff C1

End Riff C1

Gtr. 5

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

Gtrs. 1 & 2: w/ Riff C

Gtr. 5: w/ Riff C1

Gm

D/F#

I was born in an - ger's flame, he was A - bel, I was Cain.
Far too late for frail a - mends, now it's come to sweet re - venge.

Gm

D5

Bb5

A5

G5

A5

G5

D5

Bb5

A5

Bb5

A5

G5

I am here, I'm hell un - bound, burn your king - dom to the ground,
Des-p'rate hands that lose con - trol have no mer - cy on your soul.

Gtrs. 1 & 2

1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 5 6 5 6 5 3 7 8 7 8 7 5 5

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1 1/2 times)

E5 E° E5

to the ground,
on your soul.

D5 Bb5 A5 Bb5 A5 G5 E5 E°

E5 B5 G5 F#5 G5 F#5 D5

Here comes re -

Gtrs. 1 & 2

P.M. - - - - -

Chorus

E5 F5 E5

venge, just for you. Re - venge, you

Rhy. Fig. 3

P.M. - - - - -

G5 E5 F5

can't un - do. Re - venge is kill - ing me. Re -

End Rhy. Fig. 3 Rhy. Fig. 4

P.M. - - - - -

E5 G5 E5 Bb5
 venge, _____ { 1. set me free. _____ 2. just set me free. _____ } Eye for an eye, _____
 End Rhy. Fig. 4 Rhy. Fig. 5
 P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. -----
 2 0 0 0 0 2 0 0 0 0 2 0 0 0 0 5 5 5 2 0 0 0 0 0 2 0 0 0 0 3 3

E5 Bb5 E5 Bb5 E5 Bb5 E5 G5

tooth for a tooth. — A life for a life, it's my bur - den of proof. Re -

End Rhy. Fig. 5

P.M. - - - - - P.M. - - P.M. - - P.M. - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

3 3 3 2 2 2 2 5 5 5

Gtrs. 1 & 2: w/ Rhy. Fig. 5

E5 Bb5 E5 Bb5 E5 Bb5 E5 Bb5 E5 G5

venge, _____ just for _____ you. _____ Re - venge. _____

You ask — for - give - ness, I give — you sweet re -

Rhy. Fig. 6

Gtrs. 1 & 2

*P.M. -----

*Gradually lift P.M.

End Rhy. Fig. 6

Interlude

E5 E° E5

venge.

P.M. -----| P.M. -----| P.M. -|

2 0 0 0 0 2 0 0 0 0 2 0 0 3 6 5 5 6 5 3 2 0 0 0 0 0 2 0 0 0 0 0 2 0 0 0

1. D5 Bb5 A5 Bb5 A5 G5 E5 E° E5

P.M. -----| P.M. -----| P.M. -|

5 6 5 6 5 3 2 0 0 0 0 0 2 0 0 0 0 3 6 5 5 6 5 3 2 0 0 0 0 0 2 0 0 0 0 0 2 0 0 0

D5 Bb5 A5 Bb5 A5 G5 E5

5 6 5 6 5 3 2 0

2. E5 A5 E5 A5 E5 Em Bb6 A5

Gtr. 2

P.M.

2 0 5 2 5 2 5 2 0 5 5 6 5 3

Gtr. 1

P.M.

2 0 5 2 5 0 3 5 6 5 3 0 3 0 5 6 5 3

E5 G5 A5 Bb5 A5 G5 E5 G5 Em Bb6 A5 E5 G5 A5 Bb5 A5 G5 E5 G5 E5 G5 A5 Bb5 A5 G5 E5 G5

Gtr. 6 (dist.)

mf

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 times)

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (2 times)

The 'Guitar' part is written on a single staff in G major. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various chords (G5, E5, Bb5, E5, Bb5, E5, Bb5, E5) and a complex melodic line with many beamed sixteenth and thirty-second notes. There are also some wavy lines indicating tremolos or rapid oscillations. The bottom of the staff shows a sequence of fret numbers for the guitar strings, with arrows indicating fingerings (1, 1/2, 1/4, 1).

Gtrs. 1 & 2: w/ Rhy. Fig. 6

*Set for quarter-note regeneration w/ 10 decaying repeats.

Interlude

Gtr. 6 tacet

E5 G5 A5 Bb5 A5 G5 E5 G5 E5 G5 A5 Bb5 A5 G5 E5 G5 E5 G5 A5 Bb5 A5 G5 E5 G5 E5 G5 A5 Bb5 A5 G5 E5 G5

Gtr. 6

8va-----

hold 1 bend
17
(17)

Gtr. 2

0 3 5 6 5 3 0 3 0 3 5 6 5 3 0 3 7 5 7 8 7 5 7 5 7 5 7 5

Gtr. 1

0 3 5 6 5 3 0 3 0 3 5 6 5 3 0 3 0 3 5 6 5 3 0 3 0 3 5 6 5 3 0 3

D5 Bb5 A5 Bb5 A5 G5 D5 Bb5 A5 Bb5 A5 G5 B5 G5 F#5 G5 F#5 D5

Here comes re -

P.M.-----4

5 6 5 6 5 3 5 6 5 6 5 3 4 2 5 4 5 4 2 5

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3

E5 F5 E5 G5

venge, just for you. Re - venge, you can't un - do. Re -

Gtrs. 1 & 2: w/ Rhy. Fig. 4

E5

F5

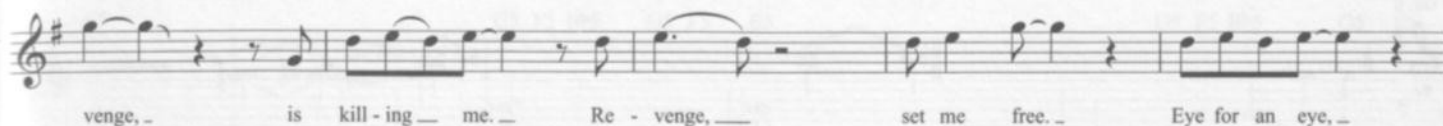
E5

G5

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (2 times)

E5

Bb5

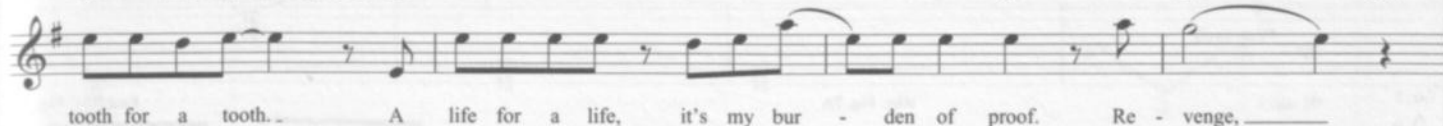


E5 Bb5 E5 Bb5 E5 Bb5 E5

G5

E5

Bb5

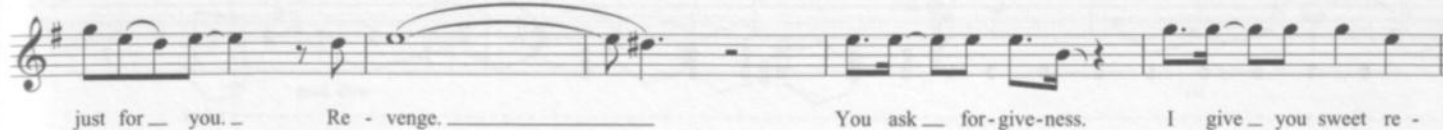


E5 Bb5 E5 Bb5 E5 Bb5 E5

G5

Gtrs. 1 & 2: w/ Rhy. Fig. 6

F5 G5 F5 D5 E5



Interlude

E5 G5 A5 Bb5 A5 G5 E5 G5 E5 G5 A5 Bb5 A5 G5 E5 G5 E5 G5 A5 Bb5 A5 G5 E5 G5 E5 G5 A5 Bb5 A5 G5 E5 G5



Gtr. 1



Gtr. 2



Gtrs. 1 & 2

Em

Bb6

A5

E5

G5

A5

Bb5

A5

G5

E5

G5

Em

Bb6

A5

Play 3 times



Guitar Solo

E5 G5 A5 Bb5 A5 G5 E5 G5 E5 G5 E5 G5 E5 G5 A5 Bb5 A5 G5 E5 G5

Gtr. 6

*Vol. swell

1/2

3

4

Gtr. 2

Rhy. Fig. 7A

End Rhy. Fig. 7A

P.M.

P.M.

0 3 5 6 5 3 0 3

2 5 2 5 2

7 5 7 8 7 5 7 5

Gtr. 1

Rhy. Fig. 7

End Rhy. Fig. 7

P.M.

P.M.

0 3 5 6 5 3 0 3

2 5 2 5 2

0 3 5 6 5 3 0 3

Gtrs. 1 & 2; w/ Rhy. Figs. 7 & 7A (3 times)

E5 G5 E5 G5 E5 G5 A5 Bb5 A5 G5 E5 G5 E5 G5 E5 G5 E5

fdbk.

1/2

9

(9)

9 9 9 12 14

G5 A5 Bb5 A5 G5 E5 G5 E5 G5 E5 G5 E5 G5 A5 Bb5 A5 G5 E5 G5

Harm.

w/ bar

-1/2

-3 1/2

-6 1/2

slack

(14)

16

(16)

(9)

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

ES

G5 F5 B \flat 5 G5 F5 E5

G5 F5 B \flat 5 G5 F5

ES

G5 F5 B \flat 5 G5 F5 E5

G5 F5 B \flat 5 G5 F5

The musical score for 'The Wind' by Gustav Mahler is presented in two staves. The top staff is a melodic line in G major, featuring a series of eighth and sixteenth notes, with a 'grad. dive' (gradual dive) marking and a 'rit.' (ritardando) marking. The bottom staff is a pitch contour line, showing the pitch movement of the melody. The contour starts at a pitch level of 11/12, drops to 0 (labeled 'slack'), then rises to 13/13, and continues with various intervals (2 1/2, -2, -4, -1 1/2, -4) and a final 'slack' marking.

Free time

Em

Gtr. 6

Gtr. 6

w/ bar

(11)

slack

* Shake bar violently, producing random feedback.

Gtr. 1

The piano part is written on a grand staff with a treble and bass clef. The key signature has one sharp (F#). The melody in the treble clef consists of a half note F#4, followed by a quarter rest, then a half note G#4, and finally a quarter rest. The bass clef part consists of a whole note F#3. A 'let ring' instruction is written below the first measure of the bass line, with a dashed line extending to the end of the first measure. A fermata is placed over the whole note F#3 in the bass line.

Gtr. 2

The musical score for 'The Rose Tree' is presented on two staves. The top staff is for the voice, featuring a treble clef and a key signature of one flat (B-flat). The melody begins with a half note G4, followed by a half note F4, and then a half note E4. A slur connects these three notes. The bottom staff is for the piano accompaniment, featuring a bass clef. It begins with a half note G3, followed by a half note F3, and then a half note E3. A slur connects these three notes. The piece concludes with a double bar line.

Am I Savage?

Words and Music by James Hetfield and Lars Ulrich

Intro
Moderately ♩ = 104

**Em(add11)
Riff A

G6

C6

G/B

End Riff A

*Gtr. 1 (slight dist.)

mp
let ring throughout

*Doubled throughout

**Chord symbols reflect implied harmony.

Gtr. 1: w/ Riff A (2 times)

Em(add11)

G6

C6

G/B

Gtr. 2 (slight dist.)

mf

Em(add11)

G6

C6

G/B

Gtr. 2 tacet

Em(add11)

G6

A7/C#

Gm/Bb

Gtr. 4 (dist.)

mf
P.H.
P.M. --- 1

Pitch: D

Gtr. 3 (dist.)

mf
P.M. --- 1
let ring --- 1
P.M. --- 1
P.M. --- 1
P.M. --- 1
P.M. --- 1
let ring --- 1
P.M. --- 1
P.M. --- 1

Em(add11) G6 A7/C# Gm/Bb

P.H.

grad. bend

Pitch: F

Slower ♩ = 72

*E5 F#5 G5 A5 Bb5 C5 C#5 D5

Gtr. 4 tacet

δva γ

fdbk.

*Chord symbols reflect implied harmony.

(♩♩♩♩ = ♩♩♩♩)

2nd time, Gtr. 4 tacet (next 2 meas.)

E5 Bb5 E5 A5 E5 G5 E5 Bb5 E5 G5

Rhy. Fig. 1

Gtr. 3

let ring --- ♩ let ring --- ♩

let ring --- ♩ let ring --- ♩

E5 Bb5 E5 A5 E5 G5 E5 Bb5 E5 G5 E5 F#5

Gtr. 4 Fill 1 End Fill 1

w/ wah-wah

Gtr. 3 End Rhy. Fig. 1

let ring - - 4 let ring - - 4 let ring - - 4 let ring - - 4

Verse (♩ = ♩)

Gtr. 4 tacet

E5 Bb5 G5 E5 Bb5 G5 E5 F5 E5 Bb5 G5 E5 Bb5 G5 E5 F5

1. Ooh, run a - way, the past will bite a - gain.

2. Ooh, tooth is fang, twist - ing un - der skin.

Gtr. 3 Rhy. Fig. 2

let ring - 4 let ring - 4 let ring - 4 let ring - 4

P.M. - - 4 P.M. - - 4 P.M. - - 4 P.M. - - 4

E5 Bb5 G5 E5 Bb5 G5 E5 F5 C5 Bb5

Ooh, no mat - ter where you dwell.

Ooh, foul tongue, black breath.

let ring - - - 4 let ring - - - 4

P.M. - - - 4 P.M. - - - 4

E5 Bb5 G5 E5 Bb5 G5 E5 F5 E5 Bb5 G5 E5 Bb5 G5 E5 F5

You, here a - gain, a cap - tive of the howl. —
 Change, snap in - side, the Beast a - bout com - plete. —

P.M. --- 4 let ring --- 4 P.M. --- 4 let ring --- 4 P.M. --- 4 let ring --- 4

E5 Bb5 G5 E5 Bb5 G5 E5 F5 C5 Bb5

You, wel - come back to the hell. —
 Change, soon in - fects the rest. —

P.M. --- 4 let ring --- 4 P.M. --- 4 let ring --- 4

End Rhy. Fig. 2

Pre-Chorus

E5 G5 C#5 C5 E5 G5 Bb5 E5 G5 C#5 C5

Faith - ful as the full moon is ris - ing. —

P.M. --- 4 P.M. --- 4

E5 G5 Bb5 E5 G5 C#5 C5 E5 G5 Bb5

Beau - ty and the Beast are col - lid - ing. —

tr tremolo 3 P.M. --- 4 tr tremolo 3

Em G6 A7/C# Em G6 Gm/Bb

Sharp-ened edge — touch liq - uid flame. — Deep-ened seed — soaks an - ger's reign. —

P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

0 2 0 2 0 4 2 0 4 2 0 0 2 0 2 0 1 0 0 1 0 0

Em G6 A7/C# Em G6 Gm/Bb

Arch - ing back — shape - shift de - range. — Fath - er, how — I watched you change. —

Gtr. 4

let ring —

12 11

*Vol. swell

Gtr. 3

P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- let ring —

0 2 0 2 0 4 2 0 4 2 0 0 2 0 2 0 1 0 0 1 0 0

Chorus

Gtr. 4 tacet
E5

F#5 G5 A5 Bb5 C5 C#5 D5

Am I sav - age? —

{ 1. Scratch-ing at the door. }
{ 2. Howl - ing at the door. }

Gtr. 3

0 2 3 5 6 8 9 10 (10)

E5 F#5 G5 A5 Bb5 C5 C#5 D5 E5 Bb5 E5 A5 E5 G5 E5

($\text{A} = \text{A} = \text{A} = \text{A}$)

Am I sav-age? — I don't rec-og-nize you an - y - more.

Gtr. 4

2 (2) 4 5 7 8 5 6 7 9

Gtr. 3

let ring - let ring -

2 4 5 7 8 10 11 12 (12) 7 5 7 5 8 7 7 5 0

1.

Gtr. 3: w/ Rhy. Fig. 1 (last 3 meas.)
Gtr. 4: tacet

Gtr. 4: w/ Fill 1

Bb5 E5 G5 E5 Bb5 E5 A5 E5 G5 E5 Bb5 E5 G5 E5 F#5

2.

Gtr. 3: w/ Rhy. Fig. 1 (last 3 meas.)
Gtr. 4: tacet

Gtr. 4: w/ Fill 1

Bb5 E5 G5 E5 Bb5 E5 A5 E5 G5 E5 Bb5 E5 G5 E5 F#5

An - y - more. —

Interlude

($\text{A} = \text{A} = \text{A} = \text{A}$)

E5

Riff B

Gtr. 5 (dist.)

mp

0 10 9 10 9 10 10 9 10 9 10 9 7 9 10 10 9 10 9 10 10 9 10 9 7 9

Gtr. 3

0 7 5 7 5 7 7 5 7 5 7 5 4 5 7 7 5 7 5 7 7 5 7 5 4 5

End Rift B

10
8

10
8

P.M. -----

*Harm. -----

3 3 1 3 1 3 1 3 1 3 1 0 1

3 3 1 3 3 1 3 1

2.6 2.6 2.6

Pitch: D

*Harm. located three-fifths the distance between the 2nd & 3rd frets.

Gtr. 5 tacet
 E5
 Rhy. Fig. 3
 Gtr. 3
 E(b5) A5/E E(b5) E5
 E(b5) A5/E E(b5)
 End Rhy. Fig. 3
 Harm. P.M. Harm. P.M. Harm. P.M.
 Pitch: B E B E
 2 0 2 0 3 2 0 2 0 2 2 4 0 2 2 0 1 1 0 0 1 2 2 0 3 2 0 2 0 2 2 4 0 2 2 0 1 1 0 0 1

Guitar Solo

Gtr. 3; w/ Rhy. Fig. 3 (2 times)

[illegible]

[illegible]

Gtr. 5: w/ Riff B
E5

Gtr. 6

grad. release

semi-P.H. -----

1 1/2

16 (16) 16 15 14 12 14 12 14 12 (12)

Gtr. 3

2 0 7 5 7 5 7 7 5 7 5 7 5 4 5 7 7 5 7 5 7 7 5 7 5 4 5

C5

N.C.

semi-P.H. -----

8 (8) 8 7 6 8 5 8 5

P.M. -----

Harm. -----

Harm. -----

3 3 1 3 1 3 3 1 3 1 3 1 0 1 3 3 1 3 1 3 3 1 2.4 2.4 2.4 1.9 1.9 1.9

Pitch: E G#

Verse

Gtr. 3: w/ Rhy. Fig. 2
Gtr. 6 tacet

E5 Bb5 G5 E5 Bb5 G5 E5 F5 E5 Bb5 G5 E5 Bb5 G5 E5 F5

3. Ooh, _____ in - her - it - ance, _____ the past has bit a - gain. _____

E5 Bb5 G5 E5 Bb5 G5 E5 F5 C5 Bb5 E5 Bb5 G5 E5 Bb5 G5 E5 F5

Ooh, _____ the next heir of an - ar - chy. _____ Feel _____ stretch - ing skin, _____ so

E5 Bb5 G5 E5 Bb5 G5 E5 F5 E5 Bb5 G5 E5 Bb5 G5 E5 F5 C5 Bb5

far be - yond _____ be - lief. _____ I feel the ev - er - chang - ing _____ you _____ in _____ me. _____

Chorus

E5 F#5 G5 A5 Bb5 C5 C#5 D5

Am I sav - age? _____ Scratch-ing at the door.

Gtr. 3

2 0 2 3 5 6 8 9 10 (10)

E5 F#5 G5 A5 Bb5 C5 C#5 D5

Am I sav - age? _____ Howl-ing ev - er-more.

Gtr. 4

2 (2) 4 5 7 8 5 6 7

Gtr. 3

2 0 4 2 5 3 7 5 8 6 10 8 11 9 12 10 (12) (10)

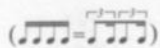
E5 F#5 G5 A5 Bb5 C5 C#5 D5

Am I sav - age? _____ I don't rec - og - nize me an - y -

9 9 9 11 11 11 12 12 12 10 10 10 11 11 11 11 11 11 13 13 13 13 13 13 14 15

P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1

2 0 2 0 2 4 4 4 5 5 5 7 7 7 8 8 8 8 8 8 8 10 10 10 10 10 10 10 11 11 11 11 11 11 12 12 12 12 12 12 12



Gtr. 3: w/ Rhy. Fig. 1 (1st 3 meas.)

E5 Bb5 E5 A5 E5 G5 E5

Gtr. 4: tacet

Bb5 E5 G5

E5

Bb5 E5

A5

E5

G5

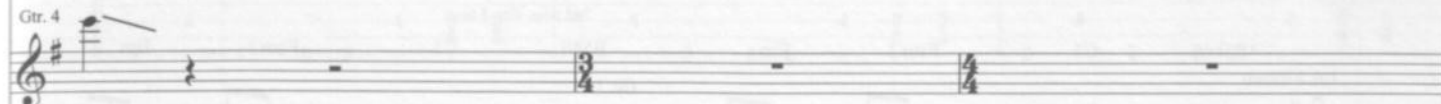
E5



more. _____

An - y - more. _____

Gtr. 4



17



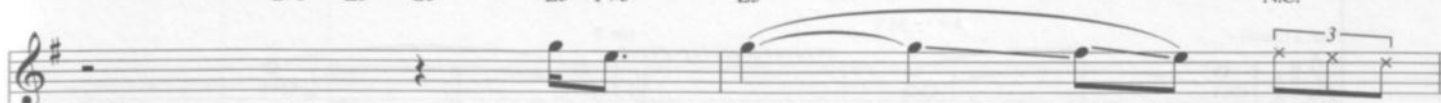
Gtr. 4: w/ Fill 1

Bb5 E5 G5

E5 F#5

E5

N.C.



An - y - more. _____

Ha, ha, ha.

Gtr. 3



let ring -- 4 let ring -- 4

P.M. ----- 4



Outro

E5

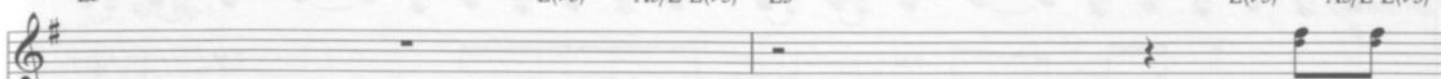
E(b5)

A5/E E(b5)

E5

E(b5)

A5/E E(b5)



Am I



Harm.

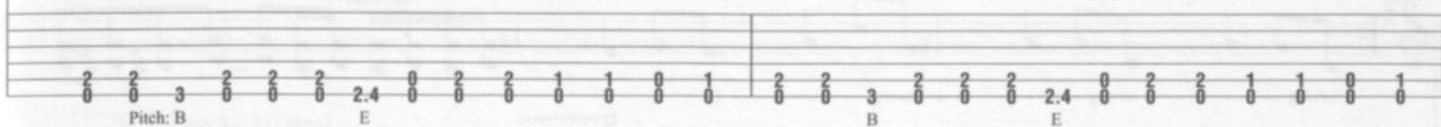
Harm.

Harm.

Harm.

P.M. ----- 4

P.M. ----- 4



Pitch: B

E

B

E

E5

E(b5)

A5/E E(b5)

E5

E(b5)

A5/E E(b5)



sav - age? _____



Harm.

Harm.

Harm.

Harm.

P.M. ----- 4

P.M. ----- 4



Pitch: B

E

B

E

Murder One

Words and Music by James Hetfield and Lars Ulrich

Intro
Moderately ♩ = 105

2nd time, Gtr. 3 tacet

*B5b6 C5 F#sus2 Em B5b6 C5 F#sus2 Em

Gtr. 1 (clean) *mf* let ring----- let ring----- let ring----- let ring-----

Gtr. 1

Gtr. 2 (clean) *mp*

Gtr. 2

TAB

*Chord symbols reflect overall harmony.

Gtrs. 1 & 2 tacet

B5 C5 B5 C5 B5

**Gtr. 3 (dist.) *f* P.M.----- P.M.-----

TAB

**Two gtrs. arr. for one.

B5b6 C5 F#sus2 E5 F5 E5 B5 C5 B5

let ring----- let ring----- let ring-----

tr

P.M.-----

TAB

C5 B5 A5 D5 E5

steady gliss.

TAB

F#5 Riff A F5 F#5 F5 F#5 F5

let ring --- -|

1. B5 C5 A5 End Riff A 2. C(#4) 3. G5 Ab5 G5 B5 C5 A5

P.M. --- -|

Verse F#5 E5 G5 E5 F#5 G5 N.C.

1. One crown shines on through the sound.
2. One fist ham - mers through the mist.

Rhy. Fig. 1 End Rhy. Fig. 1

steady gliss. let ring -----|

Gtr. 3: w/ Rhy. Fig. 1 (3 times) F#5 E5 G5 E5 F#5 G5 N.C. F#5 E5 G5 E5

One crown, born to lose. One man
One fist, stea - dy on. One heart,

F#5 G5 N.C. F#5 E5 G5 E5 F#5 G5 N.C.

does not give a damn. One man, no ex - cuse, —
die hard from the start. One heart beats its — song.

A5 Bb5 G5 A5 Bb5 G5 B5 C5 A5 B5 C5 C#5 D5

Ac - es wild, _ ac - es _ high. _ All the ac - es, ac - es 'til _ you die. _
Mur-der all, _ mur - der _ one. _ Gim-me mur - der, sec-ond class _ to none. _

Gtr. 3

7 7 8 8 7 7 8 8 9 9 10 7 9 10 11 12

Interlude

Gtr. 3: w/ Riff A (1st 3 meas.)

Gtr. 3 B5 C5 A5 G E5

Pre-Chorus

White lines fad - ing,
Head - lights fad - ing, the i - ron horse rolls on

Chorus

G E5 G5 F5 F#5 E5 F5 F#5 E5 F5 F#5 F5 E5 G5 F5

and on and on. Hear your thun - der,

Rhy. Fig. 2 End Rhy. Fig.

P.M. -- 4 P.M. --- 4

Gtr. 3: w/ Rhy. Fig. 2 (2 times)

F#5 E5 F5 F#5 E5 F5 F#5 F5 E5 G5 F5 F#5 E5 F5 F#5 E5 F5 F#5 F5 E5 G5 F5

still feed - ing back. Still hear your thun - der.

F#5 E5 F5 F#5 E5 F5 F#5 F5 E5 C(#4) G5 Ab5 G5

The man in black, born to lose, liv - ing to

Gtr. 3

P.M. P.M. P.M.

Gtr. 3: w/ Riff A

F#5 F5 F#5 F5 F#5 F5 B5 C5 A5

win.

Interlude

F#5b6 G5 Csus2 B5 C5 B5 F#5 G5 F#5

let ring let ring let ring P.M.

G5 F#5 G5 F5

P.M.

Half-time feel

Gtr. 3: w/ Rhy. Fig. 2 (3 1/2 times)

ES

 f

*P.M.

*Gradually lift P.M.

FS

FS

ES

Gtr. 4

P.M.

F#5

*Harm. ---| Harm. ---| Harm. ---| Harm. ---|

Pitch: D

D

*Harm. located three-fifths the distance between 2nd & 3rd frets.

G5 **E5**

5 6 5 5

16 14 16 17 14 17 16 14 16 17 14 16 14 16 17 14 17 14 16 14 17

5 (5) 2 0

F#5

Harm. ---| **Harm. ---| Harm. ---| Harm. ---|

Pitch: F#

B

E

E

E

**Harm. located two-fifths the distance between 2nd & 3rd frets.

Chorus

Gtr. 3: w/ Rhy. Fig. 2 (3 1/2 times)

Gtr. 4 tacet

F#5 E5 F5 F#5 E5 F5 F#5 F5 E5 G5 F5 F#5 E5 F5 F#5 E5

Hear your thun - der, still feed - ing back.

Gtr. 4

16 14 16 14 12 14 12 14

1/4

F5 F#5 F5 E5 G5 F5 F#5 E5 F5 F#5 E5 F5 F#5 F5 E5 G5 F5 F#5 E5 F5 F#5 E5

I still hear your thun - der. The man in black, _

F5 F#5 F5 E5 C(#4) B5 C5 B5

born to lose, _____

Gtr. 3

P.M. -----

P.M. -----

G5 Ab5 G5 C(#4) G5 Ab5 G5

no ex - cuse, _____ 'til the end, _____ been liv - ing to _____

P.M. --- | P.M. --- |

5 6 3 (3) 1 3 4 3 3 3 5 6 5

Outro

Gtr. 3: w/ Riff A (1 3/4 times)

F#5 F5 F#5 F5 F#5 F5

win. _____

B5 C5 A5 F#5 F5 F#5 F5 F#5 F5

Been liv - ing to win. _____

Gtr. 3 F#5 G5 F#5 G5 F#5 F#5b6 G5

P.M. ----- | P.M. ----- | let ring ----- | let ring ----- |

4 4 4 4 4 4 5 4 4 2 4 2 4 4 4 4 4 5 4 4 2 4 2 2 4 0 3 5 0

Csus2 B5 C5 B5 F#5 G5 F#5 N.C.

let ring ----- | P.M. ----- |

8 10 0 7 8 7 (8) 4 4 4 4 4 4 5 4 4 2 4 2 4 4 4 4 4 4 4 (4)

Words and Music by James Hetfield and Lars Ulrich

Words and Music by James Hetfield and Lars Ulrich

Fast ♩ = 167

**ES

F#5 G5 E5

G5 A5

*Gtrs. 1 & 2 (dist.)

*Composite arrangement

**Chord symbols reflect implied harmony.

ES

F#5 G5 E5 F#5 G5 F#5 G5 A5

ES

F#5 G5

ES

G5 A5 E5

F#5 G5 E5

F#5 G5 F#5 G5 A5

1.

N.C.

Harm.

Pitch: D

ES

Riff A

string
noise

P.M.

End Riff A

Gtr. 2: w/ Riff A (1 3/4 times)

Gtr. 1

Em

2.

F#5 G5 A5 F#5 G5 A5 Bb5 A5 G5 A5 F5 E5

Gtr. 1

*Harmonic located one-fifth the distance between the 3rd & 4th frets.

Gtr. 2

Gtrs. 1 & 2

Em

loco

1.

2.

A5

F#5

G5

A5

F#5

G5

A5

D5

1. Come un - to me and you will feel per - fec - tion.

Rhy. Fig. 1

[illegible]

B5 D5

Come un - to me and ded - i - cate.

Detailed description: This image shows the vocal line of the hymn 'Come Unto Me'. It consists of two measures of music. The first measure is marked with a 'B5' above the staff and contains the lyrics 'Come un - to me'. The second measure is marked with a 'D5' above the staff and contains the lyrics 'and ded - i - cate.' The music is written in treble clef with a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half) for the first measure; and E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (half) for the second measure. The lyrics are written below the staff, with hyphens indicating syllables that span across notes.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The melody consists of a series of eighth and sixteenth notes, with a repeat sign at the end. The bottom staff is a bass clef with a key signature of one sharp (F#). The bass line consists of a series of eighth and sixteenth notes, with a repeat sign at the end. The time signature is 4/2. The tempo is marked 'P.M.' (Piano Moderato). The score is divided into two measures by a repeat sign.

G5 D5



Come un - to me, you'll nev - er feel re - jec - tion.

The musical score for 'The Rose Tree' is presented on two systems. The first system features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written on a single staff, starting with a quarter note G4, followed by a half note A4, and then a series of eighth notes. The lyrics 'The Rose Tree' are written below the staff. The second system continues the melody, with the lyrics 'The Rose Tree' repeated. The score concludes with a double bar line and a final note G4.

G5 D5

Come un - to me and ter - mi - nate.

End Rhy. Fig. 1

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of a series of eighth notes, with a repeat sign after the first measure. The bottom staff is a guitar accompaniment line, indicated by a dashed line and the label 'P.M.' (Plectrum). It features a series of eighth notes, with a repeat sign after the first measure. The score is divided into two systems by a vertical line. The first system contains the first 16 measures, and the second system contains the remaining 16 measures. The piece concludes with a final chord in the first system and a final chord in the second system.

BS

Re-move your heart, it's on - ly good for bleed-ing, bleed-ing through _ your frag - ile skin. _____

Re-move your thought 'cause it's on - ly for de - ceiv - ing, de - ceiv - ing thoughts _ de - stroy _ with - in. _

F#S

Dis - ap - pear, like man was nev - er here.

1 & 2

Sva----- γ *loco*

P.M. -----

*Harm. -----

*Gradually slide finger up string length while picking in rhythm indicated.

F5 E5 F5 F[#]5 F5 E5 F5

Long live ma - chine, the

Rhy. Fig. 3

End Rhy. Fig. 3

P.M.-----| P.M.--| P.M.-----| P.M.-----| P.M.--|

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)

ES

F#5 F5 E5 F5 F#5 F5 E5 F5 E5

F#5 F5 E5 F5 F#5 F5 E5 F5

fu - ture su - preme. Man o - ver-thrown,

E5

spit out the bone.

Gtr. 1

let ring

Harm.

Gtr. 2

Harm.

15ma

loco

Pitch: A

Interlude

Em

Gtrs. 1 & 2

P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----

1. 2.

A5

F#5 G5 A5 F#5 G5 A5

P.M.-----| P.M.-----| P.M.-----| P.M.-----

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

B5 D5 B5 D5

2. Plug in - to me, I guar - an - tee de - vo - tion. Plug in - to me and ded - i - cate.

G5 D5 G5 D5

Plug in - to me, I'll save you from e - mo - tion. Plug in - to me and ter - mi - nate.

Gtr. 3 (dist.)

mf

B5 D5 B5 D5

Ac - cel - e - rate, u - to - pi - an so - lu - tion. Fin - 'lly cure _ the earth _ of man. _

w/ bar

4 2

7 11 9

11 9

G5 D5 G5 D5

Ex - ter - mi - nate, speed-ing up the ev - o - lu - tion, set on course _ a mas - ter plan. _

w/ bar

5 3

7 12 10

14 14 12 12

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Gtr. 3 tacet

F#5 F5 E5 F5 F#5 F5 E5 F5

Re - in - vent the earth in - hab - it - ant.

w/ bar

11 9

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)

E5 F#5 F5 E5 F5 F#5 F5 E5 F5 E5

Long live ma - chine, the fu - ture su - preme.

F#5 F5 E5 F5 F#5 F5 E5 F5 E5 F#5 F5 E5 F5 F#5 F5 E5 F5

Man o - ver-thrown,

Interlude

E5 N.C. E5 N.C. E5 N.C. C#/G#

spit out the bone.

Gtrs. 1 & 2

P.M. -----| P.M. -----| P.M. -----|

P.M. -----| P.M. -----| P.M. -----|

E5 N.C. E5 N.C. E5 N.C. C#/G#

P.M. -----| P.M. -----| P.M. -----|

E5/B N.C. C#/G#

P.M. -----|

Gr. 3

Gtrs.
1 & 2

E/B

C#/G#

E5

C#/G#

Gtr. 3 tacet

E5

G5

E5

G5

E5

Bridge
Half-time feel

E5 G5 E5 N.C. E5 G5 F#5 N.C.

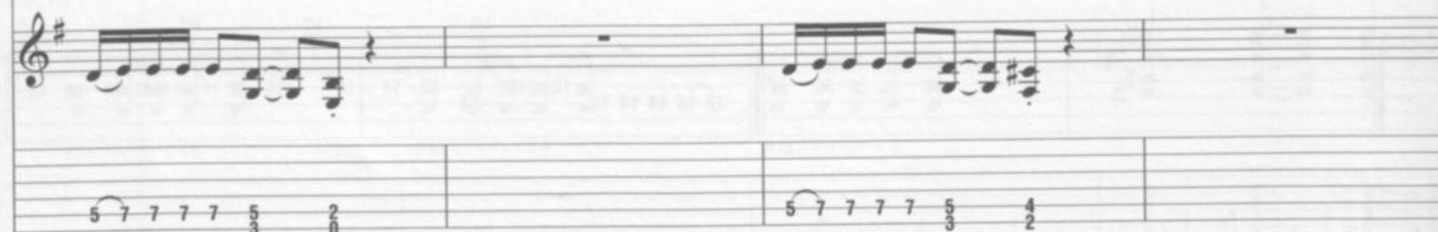
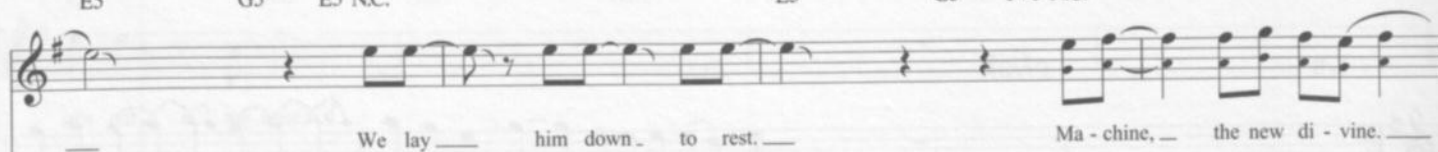


Gtrs. 1 & 2



End half-time feel

E5 G5 E5 N.C. E5 G5 F#5 N.C.



Guitar Solo

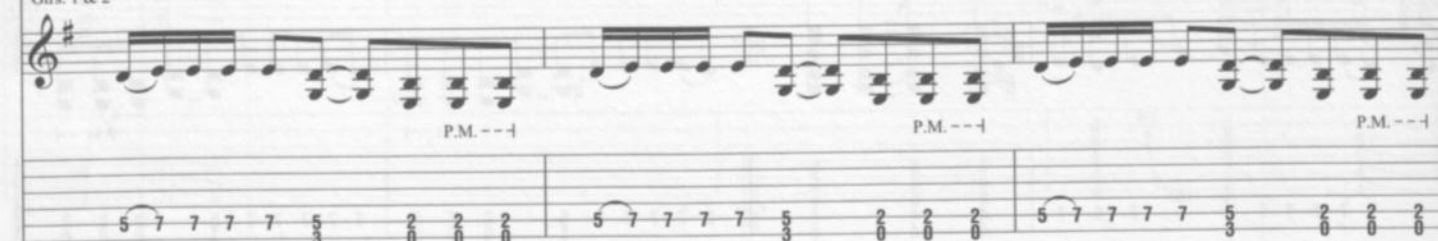
E5 G5 E5 G5 E5 G5 E5



Gtr. 4 (dist.)



Gtrs. 1 & 2



Riff B

Gtr. 3

Gtr. 2

Rhy. Fig. 4A

Gtr. 1

Rhy. Fig. 4

GS

DS

End Riff B

End Rhy. Fig. 4A

P.M.

P.M.

End Rhy. Fig. 4

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Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A (2 times)
 Gtr. 3: w/ Riff B (2 times)

Gtr. 5 (dist.)

E5 G5 D5

f

Verse

Gtr. 2: w/ Rhy. Fig. 4 (4 times)
 Gtr. 5 tacet

Em G5 D5

3. Stop — breath — ing and ded - i - cate — to me. — (Ded - i - cate — to — me. —

Gtr. 1

Em G5 D5

Stop — dream — ing and ter - mi - nate — for me. — Ter - mi - nate — for — me. —

Double-time feel

E5 G5 Dsus2

All — mean — ing you ded - i - cate — to me. — Ded - i - cate — to — me.) —

let ring —

E5 G5 D5

All — feel — ings you ter — mi — nate — for me. —

let ring —————

Interlude
End double-time feel

Gtrs. 1 & 2 F#5 G5 A5 F#5 G5 A5 Bb5 A5 G5 A5 F5 E5 A5 G5

P.M. ---| P.M. ---| P.M. ---| P.M. ---|

E5 G5 F5 E5 F5 E5 D5 E5

Play 4 times

P.M. ---|

Half-time feel

F#5 F5 E5 F5 F#5 F5 E5 F5 E5

P.M. ---|

F#5 F5 E5 F5 F#5 F5 E5 F5 E5 A5 G5

P.M. ---|

F#5 F5 E5 F5 F#5 F5 E5 F#5 F5 E5 F5 F#5 F5 E5 F5

P.M. -----

Play 4 times

P.M. -----

4 3 2 2 3 4 3 2 X X 4 3 2 3 4 3 2 3
 2 1 0 0 1 2 1 0 X X 2 1 0 1 2 1 0 1

E5 F#5 F5 E5 F5 F#5 F5 E5 F5 E5 A5 G5

The first system of musical notation for 'The Wind' consists of a treble clef staff and a guitar fretboard diagram. The treble staff shows a melody starting on E5, with notes F#5, F5, E5, F5, F#5, F5, E5, F5, E5, A5, and G5. The guitar fretboard diagram shows the corresponding fret numbers for each note: 0, 0, 2, 3, 2, 3, 2, 3, 2, 4, 3. A 'P.M.' (Palm Mute) instruction is indicated by a dashed line under the fret numbers 2 through 3. The system ends with a double bar line and a repeat sign.

End half-time feel

E5 A5 G5 E5 A5 G5 E5 F#5 G5

Rhy. Fig. 5

P.M.

[illegible]

1. E5 F#5 G5 F#5 G5 A5 2. E5 F#5 G5 F#5 G5 A5

End Rhy. Fig. 5

P.M. ----- 1

0 0 0 0 4 2 5 4 2 5 7 5

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (2 times)

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (2 times)

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)

E5 F#5 F5 E5 F5 F#5 F5 E5 F5 E5 F#5 F5 E5 F5 F5 E5 F5

Long live ma-chine, our fu-ture su-preme. Your

man o - ver-thrown, spit out the bone. Yeah.

Gtr. 1

Harm. fdbk.

Pitch: C B

Gtr. 2

Harm.

Pitch: A

Outro

Gtrs. 1 & 2

Em loco

P.M.-----

P.M.-----

P.M.-----

0 0 0 0 0 0 0 0 10 12 0 0 0 0 0 0 9 10 0 0 0 0 9 10

1. 2.

A5

P.M.-----

P.M.-----

P.M.-----

0 0 0 0 0 0 0 0 10 12 0 0 0 0 0 0 9 10 9 10 10 12 0 0 0 0 9 10

F#5 G5 A5 F#5 G5 A5 Bb5 A5 G5 A5 F5 E5 N.C.

P.M.-----

P.M.-----

P.M.-----

4 5 7 4 5 7 8 7 5 7 3 2 3 12